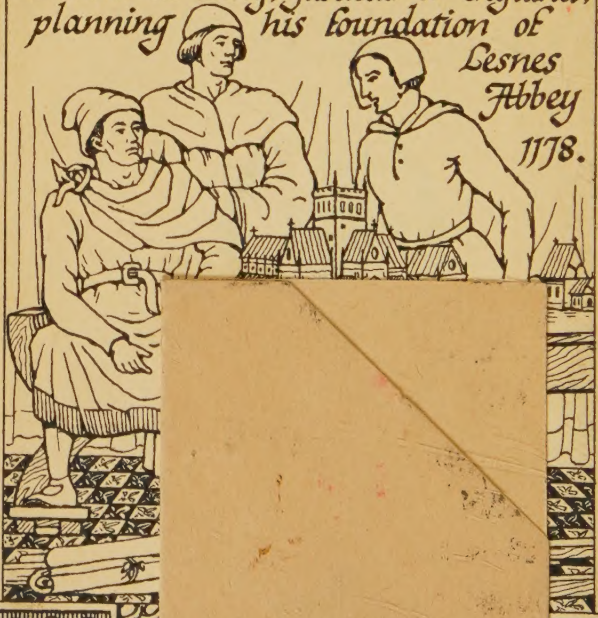
METROPOLITAN
BOROUGH OF WOOLWICH
PUBLIC LIBRARIES.



64

T.1920

THE HOMELAND

POCKET BOOKS

Digitized by the Internet Archive
in 2026

https://archive.org/details/newramblesinoldl0000gord

NEW RAMBLES IN OLD LONDON

THE

HOMELAND POCKET BOOKS

Uniform with this Volume

No. 1.—NORTH-WEST NORFOLK: From Hunstanton to Cley-next-the-Sea (Nelson's Homeland). By JAMES HOOPER. Drawings by Walter Dexter, R.B.A. (*Out of print.*)

No. 2.—A MAP OF THE THAMES FROM OXFORD TO RICHMOND. Scale one inch to the mile. By WILLIAM STANFORD. Letterpress by Arthur Henry Anderson.

No. 3.—NORTH DEVON WITH WEST SOMERSET. By BEATRICE and GORDON HOME. Illustrations from drawings by Gordon Home.

No. 4.—THE PILGRIMS' ROAD: A practical guide for the pedestrian on the ancient way from Winchester to Canterbury. By FRANK C. ELLISTON-ERWOOD. With numerous sketch maps and many illustrations.

No. 5.—OUR HOMELAND CHURCHES AND HOW TO STUDY THEM. By SIDNEY HEATH. Numerous illustrations and valuable glossary.

No. 6.—WAYFARINGS ROUND LONDON: Thirty footpath rambles within easy reach of London. By 'PATHFINDER.' Illustrations and maps. (*Out of print.*)

Nos. 7 & 8.—OUR HOMELAND CATHEDRALS: 7. North of England and Wales. 8. East, South, and West of England. By SIDNEY HEATH and PRESCOTT ROW. Plans to a uniform scale. Many illustrations.

Nos. 9 to 12.—THE FOOTPATH WAY ROUND LONDON. By 'PATHFINDER.' 9. South-East Quarter. 10. North-West. 11. South-West. 12. North-East. Illustrations and maps.

No. 13.—OUR HOMELAND PREHISTORIC ANTIQUITIES; HOW TO FIND AND HOW TO STUDY THEM. By W. G. CLARKE, F.G.S. Numerous illustrations.

No. 14.—THE BRASSES OF OUR HOMELAND CHURCHES. By WALTER E. GAWTHORP, F.S.A. Scot. A new text-book to the Study of Brasses. Profusely illustrated.

No. 15.—NEW RAMBLES IN OLD LONDON: FIRST SERIES. Illustrations from drawings by Gordon Home and clear street plans.

No. 16

THE
HOMELAND POCKET BOOKS
General Editor: PRESCOTT ROW

NEW RAMBLES
IN
OLD LONDON

SECOND SERIES

WITH ILLUSTRATIONS FROM
ORIGINAL DRAWINGS BY
GORDON HOME
AND LARGE SCALE STREET PLANS

THE HOMELAND ASSOCIATION, LTD.
For the Encouragement of Touring in Great Britain
37 & 38 MAIDEN LANE,
COVENT GARDEN, LONDON, W.C.2

WOOLWICH
PUBLIC
LIBRARIES.

First published : June, 1924

Printed in Great Britain
by The Campfield Press, St. Albans

101708
PR.
T421
WOOLWICH
PUBLIC
LIBRARIES
T. 1920
PR7080

CONTENTS

VII

In the Steps of Shakespeare : Along the Bankside

By William Martin, M.A., LL.D., F.S.A

VIII

Along Cheapside

By W. G. Morris

IX

The Precincts of the Temple

By Prescott Row

X

Through Old Chelsea

By H. M. Buckingham

XI

In the Track of the Great Fire

By Walter G. Bell, F.S.A., F.R.A.S.

XII

Covent Garden

By Elmand Emneth

PREFACE

THE first series has been so kindly received, not alone by strangers within our gates, but by those who might claim to be serious students of London, that we have ventured to launch another volume of these London rambles.

In this we welcome contributions from Walter G. Bell, Esq., F.S.A., F.R.A.S., and from Dr. William Martin, M.A., F.S.A., to both of whom lovers of the Great City have long been debtors.

Might I accentuate the point that these perambulations are prepared with the hope that they will be read and used in the street. To get the full measure of delight, one must fare forth and walk in the byways of Old London. Then and then only will they have achieved their purpose.

PRESCOTT ROW.

June, 1924.

LIST OF ILLUSTRATIONS

PAGE

VII

Along the Bankside 5

The Little Late Seventeenth-Century House in Holland Street 21

VIII

The Crypt of St. Mary-le-Bow Church 13

Cheapside in the Sixteenth Century 19

IX

The Temple Fountain and The Middle Temple Hall 9

No. 5 King's Bench Walk 19

X

Cheyne Walk : The River Front of Chelsea 5

Chelsea Old Church 19

XI

The Monument from Fish Street Hill 3

The Corner of Knightrider and Godliman Streets 21

XII

The Portico of St. Paul's Church 13

The Corner of Wellington and York Streets 21

And Six Large-scale Street Plans.

SOME BOOKS TO BE CONSULTED

VII. *Old Southwark and Its People.* (W. RENDLE, 1878.)

Shakespeare's London. (T. F. ORDISH, F.S.A., 1904.)

VIII. *Cordwainer Ward in the City of London.* (A. C. KNIGHT, 1917.)

The Great Fire of London in 1666. (WALTER G. BELL, 1923.)

IX. *The Inner and Middle Temple : Legal, Literary, and Historic Associations.* (HUGH H. L. BELLOT, 1902.)

A Brief History of the Middle Temple. (C. E. A. BEDWELL.)

The Church of the Knights Templars in London. (G. WORLEY, 1911.)

X. *A Description of Chelsea.* (T. FAULKNER, 1829.)

Illustrated Historical Handbook to Chelsea. (R. BLUNT, 1900.)

Chelsea Old Church. (RANDALL DAVIES, 1904.)

XI. *The Great Fire of London in* 1666. (WALTER G. BELL, 1923.)

XII. *Covent Garden : Its Romance and History.* (R. JACOBS, 1913.)

The Annals of Covent Garden Theatre. (H. S. WYNDHAM, 1906.)

No. 7

IN THE STEPS OF SHAKESPEARE: ALONG THE BANKSIDE

BY

WILLIAM MARTIN, M.A., LL.D., F.S.A.

TO the antiquary and the imaginative wanderer, a more interesting ramble than that along Bankside were hard to find. To that narrow terrain which lies between London Bridge and Blackfriars Bridge on the Surrey side of the river belong the recollections of the centuries. And what a tale indeed is there to tell of theatrical enterprise on the Bankside of which we to-day are the rich inheritors!

Unprepossessing though the area may appear from the outside, the visitor must not be deterred by the absence of notable mansions, imposing structures, or wide thoroughfares. Within the limits prescribed is to be found as extraordinary a collection of new and old buildings, of all sizes, shapes, and designs as anywhere in London, while here and there, within the hum of modern machinery, one may alight upon rows of humble dwellings with brick-paved fore-courts reminiscent of the times when, for mutual protection in a lawless quarter, the jostling of neighbours was to

be endured. With a few facts in mind and by the aid of a vivid imagination, the dry bones of the present are made to live and the sordid realism of to-day to give place to entrancing romance.

We start the ramble at the east end of Southwark Cathedral (in which there is an elaborate memorial of Shakespeare and in which, it is said, his brother, Edmund, is buried) by descending the steps *outside* the railings. Standing amid the litter of the Borough Market, whose activities at dawn have provided our shops with vegetables and fruit, we turn our backs to the doorless western front of Southwark Cathedral, which, as a priory and parish church, for centuries bore the name of St. Mary Overie, but which, from the Reformation to the year 1905, was known as St. Saviour's.

It is well to note along Bankside the cast-iron posts at the side of the paved ways and the letterings they bear. Many of the posts are dated 1812, while some are cast with a shield of arms, as at the corner of Clink Street, towards which we are proceeding. Other posts are seen to be discarded ordnance with suspicions of rifled bores.

We turn and proceed to the north along Cathedral Street, passing on our right the entrance to Montague Close, the Close of the priory of St. Mary Overie. It was here, in 1605, that Lord Montague, or Monteagle as he was sometimes called, received that letter which James I construed as a warning of Guy Fawkes's attempt to

dispose of King and Parliament. The original letter is in the Public Record Office. Immediately ahead lies the dock of St. Mary Overie, which was here in Shakespeare's time. The landing dues were formerly a matter of contention between the inhabitants of the district and the bishops of Winchester. In the year 1791 a length of the dock was filled in, but the narrow pavement on our left is there to remind us of the footway formerly at the side of the water.

At the dock head a board announces that :

> This dock is a free landing-place, at which the parishioners of St. Saviour's Parish are entitled to land goods free of toll.

The empty dock at low tide presents the sorry spectacle of slime, battered tins, and decaying refuse. At high tide, however, the basin in the summertime ever tempts the sturdy youth of the vicinity to a free bath.

We are upon the threshold of the Liberty of the Clink which, stretching westward as far as the old Paris Garden, was from time immemorial under the immediate jurisdiction of the See of Winchester and where accordingly successive bishops exercised their authority.*

* The old name 'Liberty' was given to certain districts or places which were exempt from the jurisdiction to which otherwise they would be subject. In general, Liberties possess privileges which are not exercisable by other districts.

Along the Bankside

Our ramble then resolves itself into a stroll from end to end of the Liberty of the Clink, a place to which actors migrated when the City Fathers prohibited the strolling player from exercising his calling in the adjacent Borough. And as it came to pass that a latitudinarian episcopate permitted what a puritanical corporation forbade, much of the best and brightest of the literary and dramatic outpouring of the Elizabethan Age emanated from this historic precinct.

To the left ahead is Winchester Yard, once the quadrangle of the palace of the bishops of Winchester, but, without entering the yard, we turn to the right and reach the east and west portion of Clink Street.

Gazing the length of this street we see a narrow thoroughfare the like of which in London is difficult to parallel. On either hand gaunt factories and tall warehouses shut out the mid-day sun, which even the lofty spidery footbridges, besprinkled as they are with dust and flour from grinding machinery hard by, fail to reflect.

The buildings on our right hide the terrace across which a view of the silvery Thames was presented to the occupiers of the palace of the bishops. Down to the Commonwealth, the bishops resided, actually or nominally, in a long range of buildings on our left. During the Civil War the bishop's palace and its surroundings were sold by Parliament. At the Restoration the property

Specially drawn by] [*Gordon Home*

ALONG THE BANKSIDE

reverted, but the bishops, desiring to reside elsewhere, soon let out the property to others. Within the existing warehouses there is still immured much of the old walling of the palace. A disastrous fire in 1814 exposed the remains of the hall, with its contiguous buildings, and enabled something of their original grandeur to be realized.

The width of the hall and the thickness of its walls may be seen under an archway on our left about fifty yards along the street. The archway, at a late date, was thrust through the hall to permit of the junction of the northerly extension of Stoney Street with Clink Street and the river. On the face of the wall on the far side of the archway there is exhibited rubble masonry, which suggests the original facing of the palace.

Views of the palace occur in Wyngaerde's London* of about the year 1543, and also in Hollar's panorama of 1647. A caution may well be given here as to representations in the early maps, bird's-eye views, and panoramas of London, and particularly in respect of this neighbourhood. Thus Hollar, though admirable for the bishop's palace and grounds, is useless for that length of Bankside which stretches beyond the palace. Such maps can only be properly employed when

* This and the other maps and views mentioned in the ramble have been reproduced by the London Topographical Society.

full knowledge is at hand of the license in which their originators indulged. Initially it is far better to treat all early maps and bird's-eye views as suspect than to suppose them trustworthy.

Continuing our journey along Clink Street, we pass under Cannon Street railway bridge near the last situation of the Clink—the old prison of the Liberty. 'The evidence appears to indicate that the name was proper to the Southwark "Clink" and thence transferred elsewhere' (N. E. D.).

Bankend is now reached—a thoroughfare under that name at least as old as the time of Queen Elizabeth.

A dozen yards to the right will bring us to 'The Anchor' at the corner and to the picturesque bank of the Thames. The warehouses, Nos. 8–11 Bankside, occupy the sites of the houses named 'The Oliphant' and 'The Crane' and of Oliphant or Elephant Alley. These houses were devised by will in 1503–04 to the Tallow Chandlers' Company. The alley is mentioned year by year in a series of books preserved in Southwark Cathedral, the books covering the period 1570 to 1640. It will be remembered that in *Twelfth Night* Antonio says to Sebastian: 'Hold, sir, here's my purse; in the suburbs, at the "Elephant," is best to lodge.' Sebastian presently replies: 'I'll be your purse-bearer and leave you for an hour,' to which Antonio rejoins: 'To the "Elephant"' (Act III, Scene iii). Doubtless

reference was being made to the hostelry at this place, which was but a couple of hundred yards or less from the Globe, where the play of *Twelfth Night* was being acted.

We retrace our steps to Bankend and pass on our right, immediately before reaching Park Street, the gates of Waterworks Yard, a name which reminds us of the years extending into the last century when, for general supply, water was raised from the numerous rivulets and ditches which intersected this water-logged region. The corner of the brewery of Barclay, Perkins & Co., Ltd., is now gained. It stands at the end of a thoroughfare which, running northward, in old times was called Deadman's Place. Straight ahead and the entrance to the brewery is on the right.

A courteously worded request to visit the brewery always receives consideration.

The steady growth of the establishment may be traced step by step for 200 years and upwards. Even far earlier times can readily be brought in review, for the necessary excavations which have taken place on the premises have revealed copious remains of bygone occupation, remains which are preserved in a small museum in the brewery.

A *Guest Book* issued by the directorate informs us that the brewery was a well-established concern when, in 1690, Edmund Halsey became sole owner. Halsey had been employed by Child, the proprietor, at a wage of 20s. per week, and had

risen to the post of manager. Child married his daughter to Lord Cobham, and eventually transferred the brewery to his nephew, Ralph Thrale, for £30,000. On Thrale's death in 1758, the property passed to his son, Henry Thrale, who, perhaps, is better known as the first husband of Mrs. Piozzi, née Hester Lynch Salusbury. The year 1765 saw the introduction of the Thrales to Dr. Johnson, who thenceforward was in close intimacy with the family until after Thrale's death in 1781 and the marriage of the widow to Piozzi.

Johnson was allotted a room in the brewery, where are still preserved his favourite chair and documents bearing his signature. The room also contains a portrait of Johnson and other objects of interest. Johnson was one of the four executors of Thrale. Boswell narrates the story—told by Lord Lucan—of Johnson bustling about the brewery with ink-horn and pen in his button-hole like an exciseman, and on being asked what he really considered to be the value of the property, replying: 'We are not here to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice.'

The brewery was sold in 1787 for £135,000 to David Barclay, a Quaker, who, making the purchase in the interest of his son Robert, associated with his son the manager, John Perkins. In this way, then, in 1781, the firm of Barclay & Perkins came into being.

But for many people the brewery is noted for having covered the place where once stood ' the most celebrated theatre the world has ever seen ' —the Globe Playhouse. The Playhouse, the scene of the greatest triumphs of Shakespeare, was erected during the Christmas of 1598–99, and continued in existence until 1613. It was then accidentally burnt down during a performance of *Henry VIII*. The theatre was re-erected in the next year on the same spot and survived until 1644, when it was destroyed ' to make tenements in the room of it.'

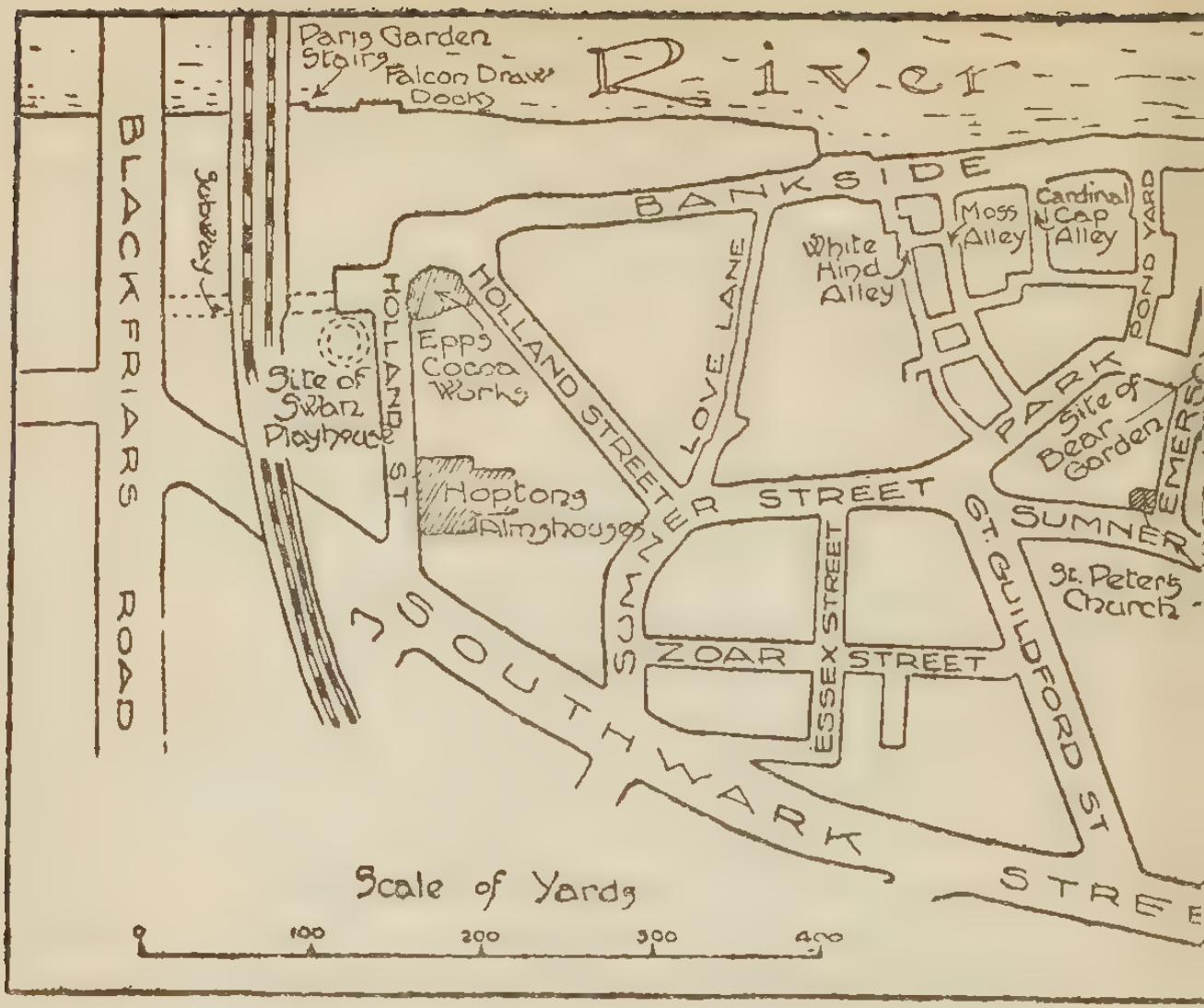
Since that time, tradition and record have testified with single voice as to the site of the theatre, this later evidence—with one notable exception—being in accord with the whole of the earlier evidence. The site was occupied from about the years 1726 to 1777 by the local work-house. In 1777 it was purchased by Henry Thrale and the site incorporated in the brewery. Within the brewery also, indicated by a notice board, there runs the ' alley or way leading to the Gloabe Playhouse commonly called Gloabe Alley,' as the words of the Close Roll of 1628 express it.

As regards identification of the Playhouse site, a doubt was introduced by the discovery of a document in the Public Record Office which, if wholly correct in its recitals, would probably allocate the site to the other side of Park Street, formerly Maid Lane. Of this allocation, however,

there is practically no confirmation. Moreover, if the statements in respect of the cardinal points of the compass which the document mentions were correct, the assumptions and hypotheses as to ownerships, plots of land, and various features which would be necessitated would involve a duplication of the known facts which have been proved to exist in respect of affairs on the southern side of Park Street. This would result in a reflection on the north side of the street of the state of affairs known to have existed on the south side. If, however, the draftsman of the document in question mistook the orientation of some plan which he had before him, the document then falls into line with the other evidence. But there is no doubt that the site of the Playhouse was upon the south side of Maid Lane.

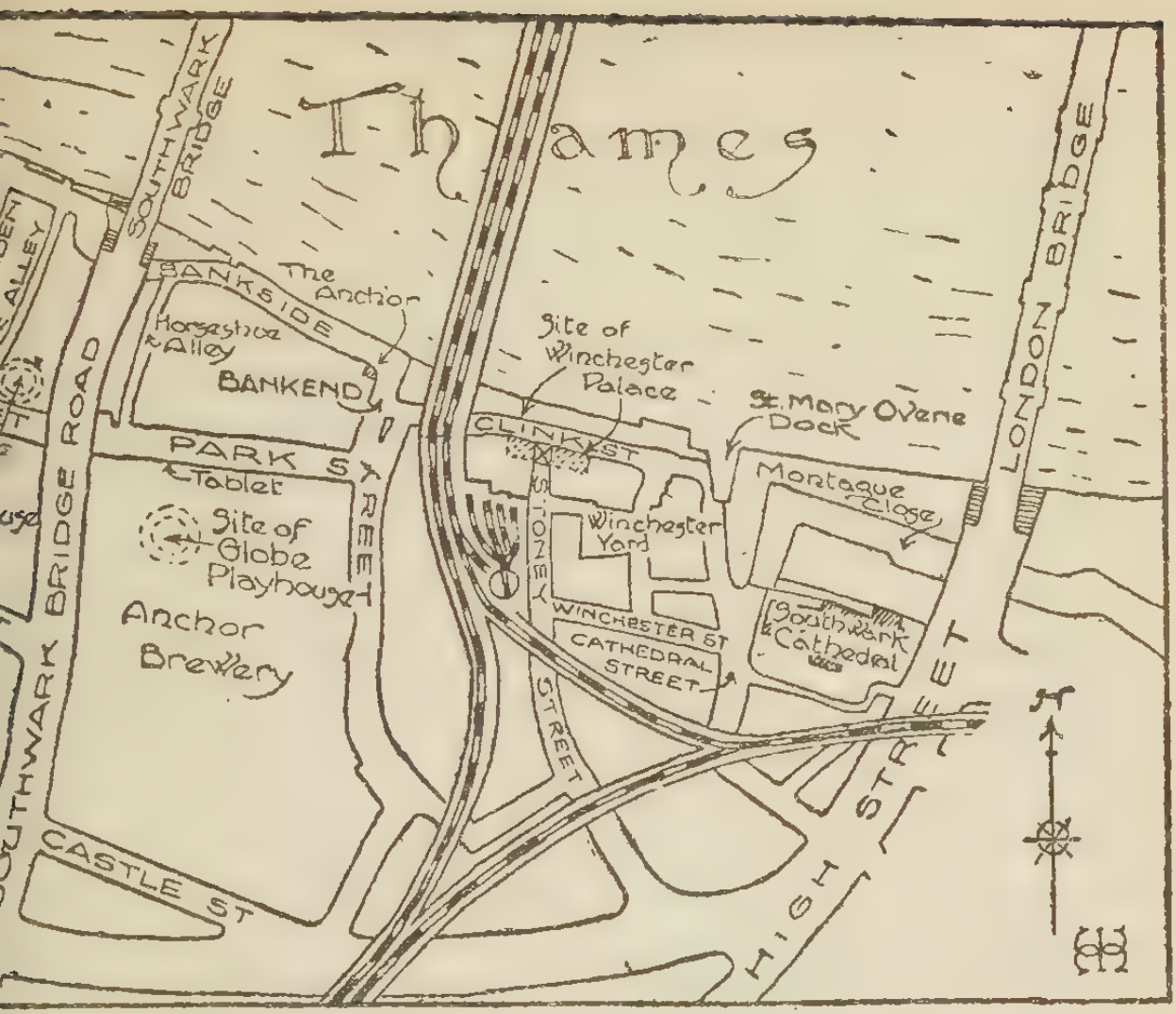
From the brewery we pass westward along Park Street—the Maiden or Maid Lane of Shakespeare's time—and before arriving at Southwark Bridge we should notice the wall on our left just before the dwelling-houses are reached.

To commemorate the Globe Playhouse, the Shakespeare Reading Society, a society founded in 1875, was permitted by the brewery company, in 1909, to affix a bronze tablet to the wall. The tablet pictures conventionally the rural character of the neighbourhood in the time of Shakespeare. In the forefront the Globe appears and towards the rear the Rose Playhouse and the Bear Garden.



The medallion-bust of Shakespeare in the corner is an adaptation by the late Professor Lantéri of the First Folio portrait by Droeshout. Incidentally it may be mentioned that no picture of the Globe, known to be authentic, is extant; there are, however, many indications that its shape was as represented in the memorial. The Globe was situated about sixty yards south of the tablet.

Before passing under Southwark Bridge we may cast an eye upon Horse-shoe Alley on our right and remember that Augustine Phillips,



co-actor and friend of Shakespeare, was once a resident there. It was a way which led directly from the river to the Globe Playhouse. The ancient river stairs are closed.

Now pass under Southwark Bridge and we have upon our right a plot of considerable historic interest, three-quarters of an acre in extent. Of the notices which, at each corner of the plot, indicate the ownership, that cut into stone at the south-western corner in Rose Alley says :

Fifteen feet six inches from the face of this stone

and from thence running one hundred and fifty-five feet three inches northward is the property of the Parish of St. Mildred, Bread Street, in the City of London.

As early as 1552, the 'Little Rose' on this estate is mentioned. In 1585 a lease of the property was assigned to Philip Henslowe. Henslowe filled many positions, locally and elsewhere; but he is chiefly famous as theatrical manager and, by reason of the diary and note-books which he kept, papers which have been happily preserved. Through him, much information concerning Elizabethan play-actors and their remuneration is obtained. Within a couple of years or so of Henslowe's lease the Rose Playhouse was in process of erection here, the playhouse soon being occupied by a company of actors under the patronage of Lord Strange. The Rose was the first regular playhouse in London of which we have a pictorial representation, for the tower-like structure to be seen in Norden's map of London of 1593 and labelled 'The playhouse' is doubtless the Rose.

In design the Rose followed the conventional pattern of roofed galleries around a central space open to the sky. It has been thought by some to have been 'the first scene of Shakespeare's pronounced successes alike as actor and dramatist,' but this is doubtful. After 1603 the building ceased to function as a playhouse. Its subsequent career is uncertain, although in 1620, and later,

it seems to have been used for prize-fighting. The Merian bird's-eye view or panorama of London in Gottfried's *Archontologia,* 1638, shows three places of entertainment close to each other. One of these may be identified with the Rose, but it is probable that the Merian panorama is based upon one of earlier date and that the Rose had disappeared by 1638.

Instead of threading Rose Alley, we will enter the next thoroughfare on our right, the name of which, Bear Garden, reminds us of the bear-baiting to which our forefathers were addicted. The bear-gardens and pits changed their position from time to time, so that their exact situations are difficult to fix. In the justly celebrated perspective plan of London issued in the Atlas of Braun and Hogenberg, 1572, a bull-ring and a bear-garden are shown. In 1593, ten years after the falling down of a bear-ring on Bankside, the Norden map of London showed a 'Bear house' of the same shape as the playhouse hard by—a cylindrical tower open to the sky. In 1606, there was extensive rebuilding by Henslowe and his partner, Alleyn, the actor, whose name is for ever worthily perpetuated in Dulwich College.

One Peter Street, carpenter, was engaged to pull down a length of the bear garden measuring 56 ft. by 16 ft. and there to rebuild it according to the terms of his contract. It is probable that this structure abutted on the bear-ring. For our

immediate purposes we may notice that the enlargement in the lane which we have just entered is of the dimensions 56 ft. by 16 ft. In the Visscher panorama of London, 1616—the bird's-eye view founded on Braun and Hogenberg's production—the bear-garden is pictured as polygonal, which may indeed have been its shape at one time or another. Now the south-west corner of the enlargement here, instead of being rectangular, as we should expect, is cut off by a short wall. It may be that this marks one of the walls of the polygonal structure.

It was near the Bear Garden that Malone, the historian and commentator, said Shakespeare was residing in 1596. Malone's authority, however, has not been traced; but it is fairly certain that Shakespeare resided on the Bankside, for, apart from the probability of a residence near his playhouse, a train of reasoning based upon consecutive documents in the Public Record Office leads almost to proof that he lived in the Liberty of the Clink. Further, an 'Inquisition' of 1599 informs us of 'a house newly built with a garden belonging to the same in the parish of St. Saviour in the occupation of William Shakespeare and of others.'

Many references to the bears occur in the plays of the period. Who can forget, for instance, in *The Merry Wives of Windsor*, Cousin Slender's boast before 'Sweet' Anne Page of his prowess with Sackerson, the bear?

The Bear Garden

In 1613, further rebuilding took place, the year, it will be noticed, being that of the burning of the Globe across the way. The contractor was to pull down and 'set up a new house fit for players to play in and for bulls and bears to be baited in in size and fashion like the Swan,' the Swan being the playhouse at the western extremity of the Liberty. The new house was opened under the name of The Hope. When Ben Jonson's *Bartholomew Fair* was produced at The Hope in 1614, the introduction to the play excused the performance there since 'the author has preserved a special decorum, the place being as dirty as Smithfield, and as stinking every whit.' In similar strain, Dekker, the Dickens of the time, remarked in his *Satiromastix*, 'Th'ast a breath as sweet as the rose that grows by the Bear Garden,' a remark which vividly recalled the current condition of the neighbourhood.

A bear-garden figures prominently, along with two other buildings, in the Merian panorama, 1638, buildings which show the rebuilt Globe and the Rose. The Hope, with its bull and bear-baiting activities, lingered on well into the Commonwealth, when it was demolished. Pepys writes, August 14, 1666:

> After dinner with my wife and Mercer to the Bear Garden; where I had not been, I think, of many years, and saw some good sport of the bulls tossing the dogs—one into the very boxes. But it is a very rude and nasty pleasure.

Along the Bankside

By the end of the century bull and bear-baiting as organized sports seem to have terminated.

Proceeding on our ramble we may reach the River-side by way of Bear Garden, when a spectacle of the Thames, with St. Paul's Cathedral overtowering the City, bursts into view. At all times of the day and during all seasons, amid ever-changing weather, in brilliant sunshine, sparkling rain, or murky fog, some fresh picture is visible here. No wonder that the vision has long received attention at the hands of the artist.

The name Bankside is now specifically confined to the public way in which we are standing, although for a long period the whole vicinity was, in a general sense, known as Bankside, or, more shortly, The Bank.

Continuing our course past Emerson Street over the well-worn granite roadway, we may note the numerous private wharfs which have been won from the river-bed and observe the lengths of dwarf-walling and intervening tide-boards which, kept in order at the instance of the Port of London Authority, prevent the flood-tide from inundating this low-lying district.

We are now in an area where the houses in times long ago were a source of bitter complaint. They bore the unsavoury name of the Stewes. Among other reputable people, the bishops even seem to have derived revenue from their frequenters. In Shakespeare's *Henry VI, Part I,*

the Duke of Gloucester is found twitting Cardinal Beaufort, the bishop, for his easy-going ways in respect of the inhabitants here. The name of one hostelry well known in Shakespeare's days, 'The Cardinal Cap,' is still with us, for Cardinal Cap Alley lies on our left. The house-covered opening to the alley (Nos. 49–50 Bankside) may easily escape notice since it is hardly more than 3 ft. wide. It may be detected by the pavement-post immediately in front and by an overhead lamp.

Entering the Alley we pass over the old embankment and find ourselves between the backs of houses and factories. At the end there is Skin Market Place; by a zig-zag course on the right we arrive at Moss Alley, formerly Moyses Alley. In this neighbourhood in either direction are to be seen some of the curious little cottages which, in the Liberty, are packed away in so small a compass. In 1757 Oliver Goldsmith, it is said, was practising as a physician on Bankside.

Our return to Bankside towards the right may be wholly by Moss Alley, into which we have entered; or, if we choose, just before emerging from the Alley, we may turn sharply to the left through a narrow cut and enter White Hind Alley. If we then proceed to the right, we must turn again to the left and then to the right, when we shall regain Bankside, thus completing our visit to the area formerly known as the Pike Garden, where the fish-ponds or stews were situated.

Along the Bankside

On Bankside we proceed westerly to the left and find ourselves amid modern engineering works and other similar concerns, such as the premises of the City of London Electric Lighting Company, and eventually of the South Metropolitan Gas Company, No. 70 Bankside. These, with the various offices and buildings connected with wharfs, need not detain us, though useful enough in their way. Before, however, reaching the gasworks, we should notice Love Lane, a door across which is so often closed. In Elizabethan times these little rural lanes led immediately to the open country on the south. As we proceed, we ought to glance, if we have not already done so, at the narrow ways here and there which lead down to the river stairs at the water's edge, all of which point to a time when the Thames was the great highway for craft of all sorts and sizes. In particular, we may note on the wall of No. 81 Bankside an inscribed stone, dated 1796, which speaks of 'This ancient way called Clark's Alley, leading from Willow Street to the River,' as 'a free passage.'

A hundred yards or so beyond will bring us to the pumping station of the London Hydraulic Company, Ltd., on our right. Lettering on the face of the house says:

> 1907. The house formerly on this site was frequented by Sir Christopher Wren. Thence he watched the building of St. Paul's Cathedral.

Tradition thus recorded of Wren's sojourn also

Specially drawn by] [*Gordon Home*

THE LITTLE LATE SEVENTEENTH CENTURY HOUSE IN HOLLAND STREET

tells us of the Sussex-iron railings floated up the river to lie here before reaching their destination at the Cathedral. The immediate predecessor of the present house was pulled down in 1906. Against it on the east (on the site now occupied by Messrs. Newton & Sons), or close by, stood the 'Falcon Inn,' a name to-day commemorated by the Falcon Draw Dock. A picture of the inn as it appeared about the year 1819 is extant, as also a letter addressed 'To Mr. John Smith at Mrs. Austin's the ffalcon on the banke syde,' dated February 21, 1645, from one John Aske. 'The Falcon on the Stewes, Bankside,' was sold, in 1647, to Thomas Rolinson for the large sum of £484.

We have now arrived at the end of the Liberty of the Clink, and, standing in Willow Street, as aforetime it was called, we are at the entrance to old Paris Garden. On our right, just behind the remains of small houses, we should have seen, down to the year 1816, Paris Garden Stairs, to and from which passengers were ferried, Blackfriars being on the opposite bank.

Standing now with our back to the Thames at the end of our ramble and looking across the road we face, towards the right, the site of the Swan Playhouse. This, so memorable in many respects, was built in the early nineties of the sixteenth century. An exterior view is brought within the Visscher panorama, 1616. Its features

are common to the Bear Garden and to another place of amusement which, by reason of the adjacent label, 'The Globe' in the panorama may erroneously be taken for the playhouse of that name.

The Swan is specially noteworthy by reason of the preservation of a sketch of its interior. It was not until the year 1888 that in a commonplace book at Utrecht this sketch was discovered, a sketch founded upon the notes of one Johan de Witt, who was visiting London during the year 1596. Its importance is measured by the fact that there are in existence but two or three other and inferior sketches of the interiors of Elizabethan playhouses. The sketches, after arousing our curiosity, baffle us by their all too little information and by the necessity of subjecting them to much interpretation before their true meanings can be revealed. A third remarkable relic of the Swan is a playbill, the only known specimen of Elizabethan playbills which has survived. It is headed 'The Plot of the Play called England's Joy to be played at the Swan this 6 of November, 1602.' After collection of the entrance money at the doors, the audience found itself without a performance, and 'the common people, when they saw themselves deluded, revenged themselves upon the hangings, curtains, chairs, stooles, walles and whatsoever came in their way very outrageously, and made great spoile.' The

end of the Swan is not on record, but there is a reference in 1632 to the Swan ' now fallen to decay.'

We have now arrived at the end of our ramble. We may, if we will, reach Blackfriars Bridge by the narrow subway which runs below the railway bridge on our right. Blackfriars Bridge and its appendants have been largely instrumental in obliterating Paris Garden, with its associations and memories.

Alternatively, we may choose the branch of Holland Street to the right of Epps's cocoa factory, once a pleasant country lane leading to St. George's Fields, and pass on the left a curious little seventeenth-century house wedged between high modern buildings, and then the pleasant grassy quadrangle of the almshouses given by Charles Hopton, 1752. At Southwark Street we turn to the right for Blackfriars Bridge.

If we had taken the left-hand branch of Holland Street, we should have reached Southwark Street by way of Sumner Street, on the left hand of which is Zoar Street, where Bunyan is believed to have preached in a meeting-house now gone.

During our ramble the painful reflection has been gradually forced upon us that time-honoured names of streets and alleys are being changed, that still more old houses and historic tenements are passing away. Those who revere Old London and cherish its visible relics must needs hurry or memories alone will remain.

No. 8

ALONG CHEAPSIDE

BY

W. G. MORRIS

CHEAPSIDE (Chepe or Westchepe) held the same position in medieval London as do the market places of our country towns at the present day. Here were to be found the shops and booths of the tradesmen and principal merchants of the City. Herrick, a son of this street, refers in one of his poems to 'Golden Cheapside,' and the literature of the period is full of references to the traders and their—frequently turbulent—prentices.

Cheapside was the scene of many a conflict between the apprentices of the various Guilds, for they were at continual variance with each other. In *The Coke's Tale,* Chaucer tells :

> A prentis dwelled whilom in our citee—
> At every bridale would he sing and hoppe ;
> He loved bet the taverne than the shoppe—
> For when ther eny riding was in Chepe
> Out of the shoppe thider wold he lepe.

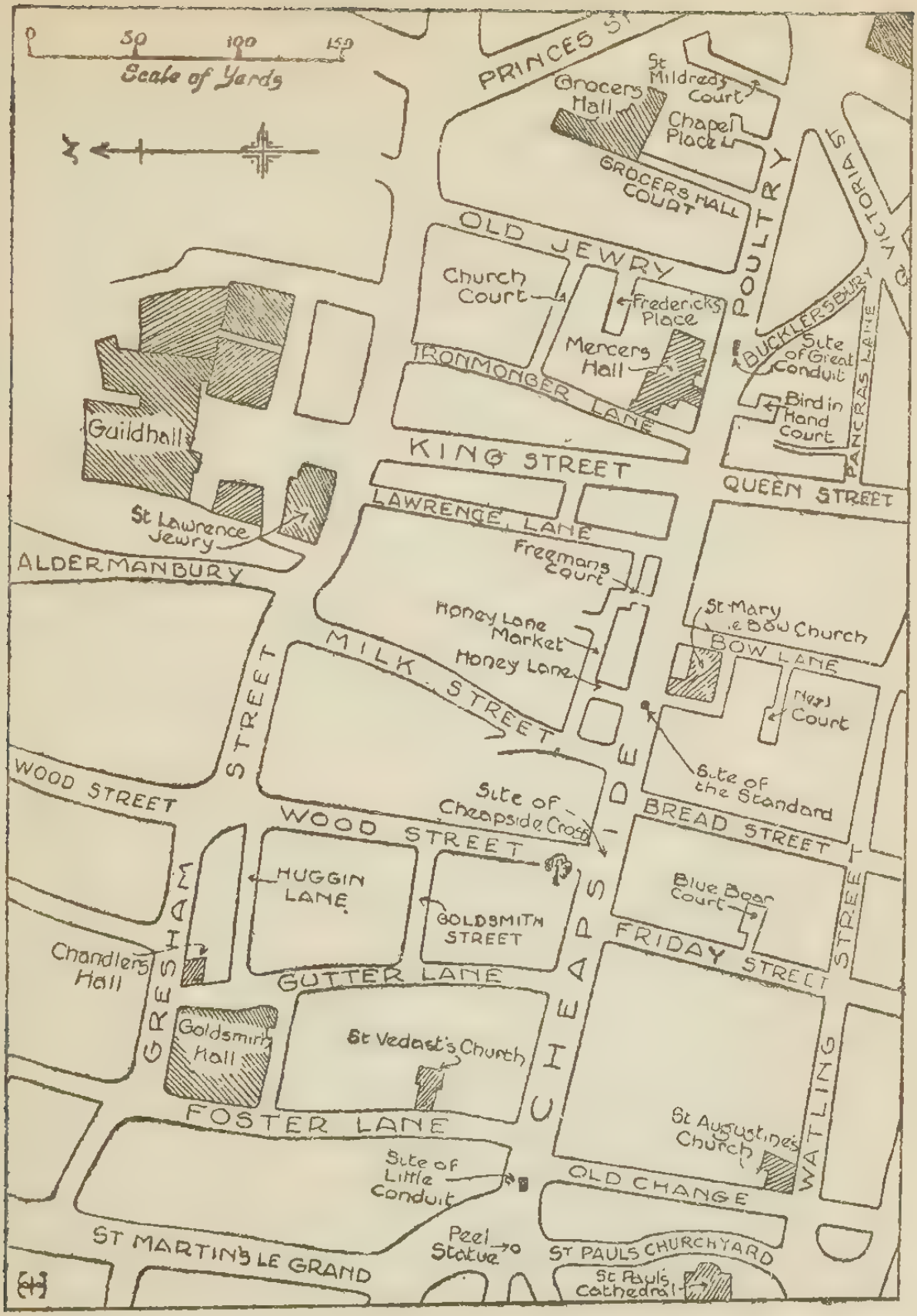
There were many 'ridings' or processions in the Chepe, and practically all the pageantry of

the Middle Ages could have been witnessed here, for up to the fourteenth century the north side was open ground, used as the jousting ground on which the tournaments were frequently held, of which more later.

Chepe was also the common ground in which defaulting tradesmen and others were exposed in disgrace before their fellow citizens. One fishmonger, stood in the pillory for exposing for sale stale fish, had 'the said fish burned under his rascally nose.' Here also were publicly burned any articles of trade that were seized as defective or that in any way transgressed the trade laws. We have recorded the burnings of a seizure of shoddy hats, of false wine measures, and of illegal nets.

If we stand by William Behne's statue of Sir Robert Peel, 1788–1850 (who established the modern police system, hence 'Peelers'), at the north-east corner of St. Paul's Cathedral, we have a splendid view of the street, and can see to advantage Wren's finest church steeple, for of the fifty-three that he built after the Great Fire, that of St. Mary-le-Bow is generally admitted to be his best.

Entering the street we will turn immediately to the right into Old Change, so called from the Old Exchange which once stood here for the receipt of bullion. This, Stow says, in his *Survey of London* (1598), was one of the three King's


0 50 100 150
Scale of Yards
PRINCES ST
St Mildred's Court
Grocers Hall
Chapel Place
GROCERS HALL COURT
POULTRY
VICTORIA ST
OLD JEWRY
Church Court
Fredericks Place
Mercers Hall
BUCKLERSBURY
Site of Great Conduit
IRONMONGER LANE
Bird in Hand Court
PANCRAS LANE
Guildhall
KING STREET
QUEEN STREET
LAWRENCE LANE
St Lawrence Jewry
Freemans Court
ALDERMANBURY
Honey Lane Market
Honey Lane
St Mary le Bow Church
BOW LANE
MILK STREET
Mary Court
Site of the Standard
WOOD STREET
Site of Cheapside Cross
BREAD STREET
HUGGIN LANE
GOLDSMITH STREET
Blue Boar Court
FRIDAY STREET
Chandlers Hall
GUTTER LANE
Goldsmith Hall
St Vedast's Church
St Augustine's Church
FOSTER LANE
Site of Little Conduit
OLD CHANGE
ST MARTIN'S LE GRAND
Peel Statue
ST PAULS CHURCHYARD
St Paul's Cathedral

Exchanges which then existed, the others being at the Tower and at Canterbury. Subsequently another was appointed and named the Royal Exchange. At the time of James I, Lord Herbert of Cherbury, philosopher and diplomat, lived in 'a house among gardens near the Old Exchange.' About half way down the street on the right-hand side St. Paul's School originally stood. Founded by Dr. John Colet in 1512, it gave free education to 153 sons of poor men as well as to other boys. The unusual number was chosen in allusion to the number of the miraculous draught of fishes. Leland, Camden, Milton, Pepys, and the great Duke of Marlborough were among the scholars here. In 1884 the school was removed to Hammersmith, and is now one of the largest secondary day schools in the country.

St. Augustine's with St. Faith's under St. Paul's (*open* 11 *till* 2, *except Saturdays*) stands on the left-hand corner of the street, and is one of Wren's churches. Two fragments of the earlier church yet remain; one is a stone stairway leading to the tower, and the other is some stonework which can be seen behind the organ. The reredos and pulpit are the work of Grinling Gibbons, and his sign of a pea-pod can be discerned on the pulpit. At the west end of the nave is a fine carved marble font which dates from the sixteenth century. The Rev. R. H. Barham, author of *The Ingoldsby Legends*, was rector here.

Chaucer and John Gilpin

Turn to the left along Watling Street, part of the Roman road which ran from Dover to Chester. In this street lived Dr. Nathaniel Hodges, who, during the Great Plague, courageously attended to his patients, afterwards publishing his account of the devastation, which he dates from his house in Watling Street. Friday Street (the fast day) into which we will turn was the street of the fishmongers, and the name occurs as early as 1305. In this street 'Wednesdays Clubs' were held, where questions of finance were discussed under the direction of William Paterson, and as a result the year 1694 saw the establishment of the Bank of England, with Paterson as a director.

One of the few incidents that we have recorded of the life of Geoffrey Chaucer is connected with this street. It is a controversy over the heraldic rights of a knight under whom Chaucer served in France, and in his evidence Chaucer tells that the only time that he had seen these arms used by any other than his commander was that 'once in Friday Street he observed a new sign with these arms thereon.' We pass on our right Blue Boar Court, now enclosed by warehouses, where for a time Richard Cobden lived.

On reaching Cheapside, notice No. 37 (Messrs. Meakers). This is traditionally the business house of 'a citizen of credit and renown,' for it was here that Cowper housed John Gilpin, and from here that he set out on his famous ride to

Edmonton; his good lady, you will remember, preceded him in a chaise.

> The stones did rattle underneath
> As if Cheapside were mad.

In spite of the wall tablet, Mr. W. G. Bell* instances this as a typical house erected immediately *after* the Fire. The stone sign of a chained swan (the heraldic device of Henry IV) that is let into the front wall is one of the best examples of its kind in the City.

Turn to the right along Cheapside, and we pass, at the end of Wood Street, the spot on which stood the Eleanor Cross, one of the twelve crosses erected by Edward I in 1291 to mark the resting places of the body of his Queen Eleanor, from Harby in Nottinghamshire to Westminster Abbey. On occasions of public rejoicings and celebrations the cross was gilded and burnished. The Cheapside Cross was a great feature of the street until its destruction in 1643. Evelyn writes that he went to London on May 2nd, and 'saw the furious and zealous people demolish the stately cross in Cheapside.'

Now we will turn to the right into Bread Street, which has vivid memories of our two most famous poets. On our right as we turn into the street stood the Mermaid Tavern, the very name of which brings pictures of the gatherings of the

* *The Great Fire of London in* 1666, 1920, p. 96.

The Mermaid Tavern

Elizabethan poets and wits. Here at the Mermaid Club congregated, for gossip and carousal, Shakespeare, Ben Jonson, Kit Marlowe, Beaumont, Fletcher, and Raleigh. Well might Keats say:

> Souls of Poets dead and gone,
> What Elysium have ye known,
> Happy field or mossy cavern,
> Choicer than the Mermaid Tavern?

'Many,' says old Thomas Fuller, 'were the wit combats between Shakespeare and Jonson,' and he likens them to a Spanish great galleon and an English man-o-war. Jonson with his ponderous and solid learning as the larger vessel, and Shakespeare with his quickness of wit and invention as the smaller boat able to take full advantage of every opportunity.

At the time these meetings were taking place a son was born to a scrivener who lived at the sign of the Spread Eagle in Bread Street. The boy was christened in the near-by church of All Hallows—his name was John Milton. The church was destroyed in 1878, and if we cross over Watling Street we shall see a tablet with a bas-relief of the poet marking the site of the church.

Proceed eastward along Watling Street, which has been notorious for more than two centuries for its narrowness, and at the corner of Bow Lane we see Ye Olde Watling Restaurant. This was also built immediately after the Fire and

some of the old oak beams in the lower story still remain. Now turn up Bow Lane, once Cordwainer or Shoemaker Street. Here lived Thomas Coryat, an eccentric character who was the butt for a good deal of the wit of Ben Jonson and his companions. In 1608 he made a journey of nearly two thousand miles on the Continent, mostly on foot, and for the greater part of his travels he wore but one pair of shoes, which on his return were hung in the church of his native town of Odcombe, in Somerset. He published in 1611 a curious account of his adventures under the title of *Coryat's Crudities*. Here also lived William Parsons (1736-95), son of a Bow Lane builder, a comedian who for many years was associated with Drury Lane Theatre, where he was noted for his skill in portraying old men.

In New Court (between Nos. 4 and 5) is Williamson's Hotel, a sequestered old English house with some forty bedrooms. A notice in the Court reads 'The Old Mansion House,' and in some respects gives an indication as to the house to which it calls attention. The house was erected immediately after the Fire, and is screened by ornamental iron gates. Williamson's still preserve within that atmosphere that we are accustomed to associate with the inns and taverns of Dickens, and the rooms contain much old-fashioned furniture. In the delightful little reading-room is a plate marking the parish boundary.

The Bells of Bow

On turning to the left at Bow Church Yard we skirt the famous old church of St. Mary-le-Bow, and before reaching the door of the church we pass a tablet recording the poet Milton, and removed in 1876 from All Hallows, Bread Street, on the amalgamation of the parishes. It carries Dryden's verses :

> Three Poets in Three distant Ages born,
> Greece, Italy, and England, did adorn.
> The First in Loftiness of Thought surpasst :
> The next in Majesty—in both the Last :
> The force of Nature could no farther go
> To make a third—She joined the former Two.

The bells of Bow Church are universally known. Did not Dick Whittington, as he rested on the Highgate milestone, hear them calling him to 'turn again'? And are not all true Cockneys born within their sound? Stow tells us that the great bell was rung nightly at nine o'clock—an intimation that all shops were to be closed—and as it was frequently late in being rung the prentices of Chepe set up this rhyme :

> Clarke of the Bow Bell with the yellow lockes,
> For thy late ringing thy head shall have knocks.

To which the Clerk replied :

> Children of Chepe, hold you all still,
> For you shall have Bow bell rung at your will.

The fine steeple of the church, some 222 feet high, is surmounted by a weather vane about

nine feet long in the form of the dragon of the city. An old rhyme promised great changes when the grasshopper of the Royal Exchange and the dragon of Bow Church should meet, and this highly improbable event actually did occur when they were lying together in a repairer's yard in 1832 (the year of the Reform Bill).

The present edifice was built by Wren, partly on the site of the old church of St. Mary de Arcubus, which took its name from the stone arches on which it was erected. Stow says that it was the first City church to have a foundation of this nature. In the old tower William Fitz-Osbert, a champion of the people in the days of Richard I, took refuge, and after a three days' siege was forced out by fire and hanged. In the same tower in 1284 Laurence Ducket, who had taken sanctuary, was killed, and in consequence of this sacrilege sixteen persons were hanged and the church interdicted, the doors and windows being filled with thorns until it was re-consecrated.

The old church did not stand level with the other buildings in the road but lay back a little, and it was the usual custom to erect in front of the church the grand stand for the use of Royalty and their retinue to view the jousts and pageants of the Chepe. On one occasion, owing to faulty workmanship, the stand collapsed, and the queen and her ladies were thrown to the ground. Edward III, furious at the catastrophe, ordered

the instant execution of the carpenters, but Philippa, his queen, pleaded on her knees for their pardon, which we are told was granted. The story brings to our mind the similar one in which the same royal lady interceded for the burghers of Calais. Later a stone structure was erected, which took the form of a fine stone building with shops on the ground floor, and above was an open gallery or arcade, this building, known as the Crown Seldam (or shed), met with the same fate as the remainder of Cheapside and perished in the flames of the Great Fire. We have a reminder of it in the stone balcony that Wren placed under the clock on the north side of the tower.

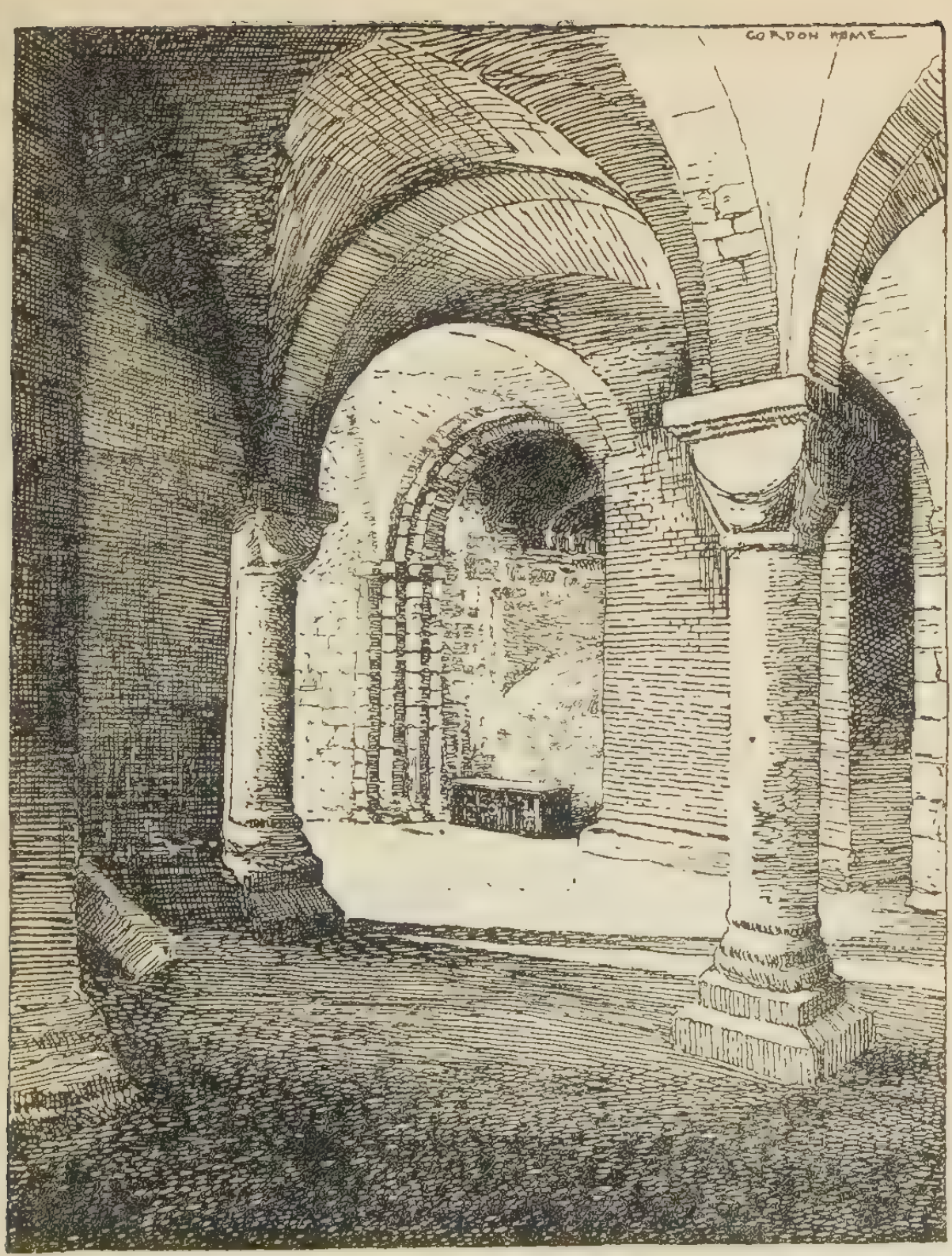
A stairway in the porch will take us to the crypt which survived the Fire. It is Early Norman and Saxon work of the greatest interest, built about 1070, and should be seen by every lover of architecture. The arched roof gave the name to the Court of Arches, the highest ecclesiastical court of the Archbishop of Canterbury, the court having been originally held here. The church contains a fine modern altar piece, a copy of Murillo's *Holy Family* by a young artist, Mr. Charles Jacques, who since the Great War has added two other pictures symbolic of *Victory* and *Hope comforting Sorrow*. There is much carved woodwork attributed to Gibbons, and a charming Renaissance monument at the south-

west corner, dated 1712, with demi-figures of husband and wife hand in hand. (*The church is open daily* 10 *to* 5, *Mondays excepted. Admission to the crypt is* 3*d., and to the steeple* 6*d.*)

Just beyond the church, on the same side of the road, is the well-known clock of Sir John Bennett, Ltd., with the quaint figures of Gog and Magog which strike the hours. We will pass over Queen Street, once Soper Lane, which was the business place of merchants who dealt in spices and drugs. Sir Baptist Hicks, whose name is preserved in Hicks Hall (see Ramble No. 3) lived here, and was one of the first tradesmen to continue at his business house after knighthood.

We now come to No. 73 (Messrs. Elkington's) and you will notice the entrance to the upper floor is marked The Old Mansion House. Enter and view the superb staircase, rich in cornices, finials, and carved balusters, which ascends in a square well to the top of the house. This was Sir William Turner's house—here he kept his Mayoralty, 1668–9—and is doubtfully attributed to Sir Christopher Wren. It was afterwards occupied by Tegg's famous bookshop and has a fine façade.

We now come to Bird-in-Hand Court, where we find Simpson's Restaurant (established 1723). Here in an upper room is held daily the celebrated fish lunch at which the ceremony of guessing the cheese takes place. At the close of the meal the



Specially drawn by] [*Gordon Home*

THE CRYPT OF ST. MARY-LE-BOW CHURCH

guests try their skill at guessing the height, girth, and weight of the cheese which occupies a place of honour on an oak stand made from a spar of the *Victory*. On the rare occasions when the three calculations are correctly made, it is the custom of the house to serve champagne to all present.

John Keats had lodgings on the second floor of the Queen's Arms tavern (No. 71) at the time he wrote his immortal sonnet *On First Looking Into Chapman's Homer*, and the greater part of his first small volume of poems.

We now come to the beginning of Poultry, and in the middle of the road at this point stood the Great Conduit, one of the three from which dwellers in the Chepe obtained their water. The fountain was erected early in the thirteenth century, and was supplied by means of pipes from a reservoir at Tyburn. The pipe, which was 4,752 yards long, ran via Leicester Fields, the Strand and Fleet Street. The works were the first of their kind in England of which we have evidence.

The Chepe conduits were favourite gathering places, not only on great occasions, when we are told that they ran with nothing but wine for all who cared to drink, but in the every-day life when the prentices, the shopkeepers, and the citizens met and gossiped here over the affairs of the day. Lady Jane Grey was proclaimed queen here, and it was near by that stood the pillory in which Daniel Defoe was exposed.

Bucklersbury

We will now turn to the right and go down Bucklersbury, another ancient thoroughfare; in fact there were only two new roads made at the rebuilding of Cheapside and its tributary streets after the Great Fire, these being King Street and Queen Street. All the others are just as they were before being destroyed, with the possible exception of that some may be a little wider. In the days when Walbrook river was open for traffic, it was possible for barges to come from the Thames as far as Bucklersbury, and as they were frequently moored on the south side of this street it was known for many years as Old Barge. According to John Stow, on the north side of the road was a stone tower that had been used by Edward III as a money exchange, and that later came into the possession of 'one Buckle, a grocer,' who intended to pull it down and build a 'goodly frame of timber,' but as he was 'greedily labouring to pull it down, a part fell on him . . . and another that married his widow . . . finished the work.'

In this street Sir Thomas More* was living at the time of the birth of his daughter, the noble-hearted Margaret Roper. A representation of this house is in the stained glass window of St. Lawrence Jewry Church. Bucklersbury was the trading place of grocers and apothecaries, and the odours of their wares must have kept the

* See Ramble No. 10. *Through Old Chelsea*

passer-by aware of it. Falstaff speaks of 'lisping hawthorne buds that smell like Bucklersbury in simple time.'

We deflect for a moment to the right into Pancras Lane, and pass the churchyard of St. Benet Sherehog, a curious name the meaning of which does not appear. The father of Nicholas Ferrar, of Shorthouse's *John Inglesant*, had associations with this church, which was destroyed in the Great Fire, together with that of St. Pancras, the churchyard of which is close by. If you now turn round and follow the alley to the right to the extreme end, you will find an iron plate in relief, dated 1796, at the back of Slater's Cheapside premises, which announces that a right of way through the houses in Cheapside must be kept open in order that the parish bounds may be perambulated.

Now we will retrace our steps to Queen Victoria Street, and turn into the eastern end of Poultry, which in the sixteenth and seventeenth centuries was noted for its taverns. The literature of the time had many references to these. Here again we have in the name of the street an indication of the class of trade carried on.

Across the road, where the offices of Gresham Life Assurance stand, is the site of St. Mildred's Church, which after having been rebuilt by Wren was destroyed in 1872. It was in this church that the wedding took place at which Charles Lamb

took the part of a parent and gave away the bride. In his delightful essay *The Wedding*, he tells of his 'unseasonable levity at this most serious of all moments,' but 'the awful eye of the parson was upon me in a moment, souring my incipient jest.'

No. 22 Poultry, demolished when Queen Victoria Street was made, was Dilley's bookshop. At his hospitable table Boswell says he had seen a greater number of literary men than at any other excepting that of Sir Joshua Reynolds's. It was at dinner here that Boswell arranged the meeting of Dr. Johnson and John Wilkes. 'Two men more different,' he says, 'could perhaps not be selected out of mankind.' Messrs. Dilley were also the original publishers of Boswell's *Life of Johnson*. Another bookseller's shop in the Poultry was that of Messrs. Vernon & Hood, one of the partners being the father of Tom Hood—of the *Song of the Shirt*—who was born here.

Going westward, we come to Chapel Place, which takes its name from the Poultry Chapel which formerly stood here; the central doorway and the gates of the chapel yet remain. It was at this chapel that Dr. Joseph Parker carried on his London ministry until he went to the new City Temple on Holborn Viaduct. Glance across Cheapside at the terra-cotta panels between the windows of the upper floors of Nos. 12 and 13. These bas-reliefs commemorate royal

processions which passed this way in 1546, 1660, and 1844.

Turn to the right along Old Jewry, which in medieval days was the Ghetto of the city. Here the Jews had their synagogue until the persecutions of 1295 drove them farther east. Sir Robert Clayton built a house here and gave entertainment vying with that of kings. On the left is Fredericks Place, where in the days before the Fire stood the church of St. Mary Colechurch, at which Peter of Colechurch, the builder of the first London Bridge, was chaplain, and at which Thomas Becket was baptized. At the entrance to No. 6 is a lamp bracket with a fine pair of link extinguishers—a very rare sight within the boundary of the City.

Retracing our steps to Old Jewry, we will turn to the left along Church Court, and here we pass on the right a fragment, the tower and western façade of St. Olave's Jewry, converted into a rectory for St. Margaret's, Lothbury, a curious case difficult to be paralleled, where the rector of seven parishes does duty in one of the churches and lives in another, the other five having been destroyed. The Court leads us into Ironmonger Lane, and, turning towards Cheapside, on the left is the Mercers' Hall.

The Mercers' Guild, which takes precedence over all other companies, was recognized as a guild as early as 1172. The chapel stands on

CHEAPSIDE IN THE SIXTEENTH CENTURY

Drawn by Gordon Home from the reconstruction by the late Mr. H. W. Brewer in 'Old London' Illustrated (*The Builder, Ltd.*)

ground once occupied by the house of Gilbert Becket, and we recall the story of the Saracen maid—who had been the means of his escape from an Eastern prison—following him to London and eventually finding him, although her knowledge of English consisted of the two words, 'London' and 'Gilbert.' In this house was born their son, Thomas Becket, and some years after his murder his sister had a hospital built on the ground and dedicated to his memory. At the dissolution Henry VIII passed this over to the Mercers Company. Thomas Guy, founder of the hospital which bears his name, was apprenticed to a bookseller 'in the porch of the Mercers' Chapel.' (*Visitors are not usually admitted to this hall.*)

At the east corner of Ironmonger Lane and Cheapside was the shop of Thomas Boydell, the printseller and publisher of engravings. Boydell, who was Lord Mayor in 1790 and is famed for his illustrations of Shakespeare, had the wholesome habit of rising at five o'clock in the morning and immediately going to the pump in Ironmonger Lane, and, after placing his wig on the top of the pump, sluicing his head with the water. We now turn westward along Cheapside, passing over King Street, Laurence Lane, and Freeman's Court (the latter, by the way, is *not* the court in which were the offices of Dodson & Fogg of Bardell *v.* Pickwick).

The Cheapside Standard

Just beyond is Honey Lane, and here stood the Cheapside Standard, a water conduit. This was the usual place of punishment for the more serious offences. It is recorded that as early as 1293 that three men had their right hands cut off here for rescuing a prisoner arrested by a City officer, and it was on this spot that Richard Lions and others were executed by order of Wat Tyler, and later in 1450 Lord Say was beheaded here by Jack Cade.

We will turn up Honey Lane, 'so called,' says Stow, 'not because of the sweetness thereof, but rather of the often washings and cleaning to keep it clean.' We may suppose that this frequent cleansing was necessitated by the market which stood at the top of the street. Honey Lane market, 'the smallest in London,' was famous for provisions. The market was demolished in 1835 when the site was taken for the building of the City of London School which, later, was removed to the Victoria Embankment (see Ramble No. 1).

The turning to the left will bring us out into Milk Street, along which we will walk northward. Milk Street (is there any need to say what trade was conducted here?) was the birthplace of Sir Thomas More, 'the brightest star,' says Fuller, 'that ever shone in that *Via Lactea*,' and, to return to mundane affairs, it is interesting to note that the father of Mr. Joseph Chamberlain

was once in business in this street as a boot-maker.

On reaching Gresham Street, turn to the left and again left into Wood Street toward Cheapside. In St. Michael's Church, which stood by Huggin Lane on ground now occupied by the Midland Bank, it is supposed that the head of James IV of Scotland was buried. Stow states (on doubtful authority) that after the battle of Flodden, the King's body, encased in lead, was brought to Sheen (Richmond) monastery in Surrey. At the Dissolution it was thrown into a waste room where some workmen found it, and 'for their foolish pleasure hewed off his head.' One of them, Lancelot Young, master glazier to Queen Elizabeth, took it to his house in Wood Street, and after keeping it for some time, 'caused the sexton of that church to bury it amongst other bones taken out of their charnel.'

If we walk down the left hand side of the road, passing the site of the old Wood Street Compter, removed from here to Giltspur Street in 1791, we can see the famous plane tree (rooks built nests in it in 1836 and 1845) which stands in the old churchyard of St. Peter at the Cross in Chepe (destroyed in the Great Fire). A special clause in the lease of the adjoining buildings protects it from destruction and from being overwhelmed by building. This corner is associated with Wordsworth's ballad, *The Reverie of Poor Susan.*

St. Vedast's Church

At the corner of Wood Street, when daylight appears,
Hangs a Thrush which sings loud, it has sung for
three years:
Poor Susan has pass'd by the spot, and has heard
In the silence of morning the song of the bird.
'Tis a note of enchantment; what ails her? She sees
A mountain ascending, a vision of trees;
Bright volumes of vapour through Lothbury glide
And a river flows on through the vale of Cheapside.

In this street was born Robert Herrick, almost the first of our pastoral poets. Herrick was a staunch Royalist, and has left us some exquisite lyrics, including *Althea* and *Gather the Rosebuds While Ye May*. This street was also the birthplace of Holman Hunt, the artist. Before turning into Cheapside notice the three small shops of two stories in front of the plane tree. These were built in 1687, and are the smallest in the city.

Continuing westward along Cheapside we pass Gutter Lane (so called from Gutherum, an ancient Danish resident) and reach Saddlers' Hall (*introduction necessary to view the hall*). The Saddlers is the oldest of the livery companies, and among its treasures is an enriched funeral pall of crimson velvet (c. 1500) used at the lying-in-state of the master or other eminent members.

We now turn to the right up Foster Lane. The street takes its name from the church on our right, which is dedicated to St. Vedast or Vaast, who was Bishop of Arras in the reign of Clovis.

Notice the crowds of little figures in the curious wood carving over the west door representing Religion and Charity. The church (*open on week days from* 12 *to* 3, *Saturdays excepted*) was rebuilt by Wren, and the steeple, added in 1694, is one of the most original and picturesque that he produced. 'Set in the steeple,' says Mr. W. G. Bell,* 'unique I believe in London, is a clock without a face. All the works are there, and the mechanism raises the hammer of the bell which proclaims the hours, but there are no dials.'

The reredos is attributed to Grinling Gibbons. In this church Robert Herrick was baptized, his father having been a goldsmith in a near-by street.

We now return to Cheapside to the site of the little Conduit to which Elizabeth came on her first visit to the city—the day before her Coronation—when a stately pageant had been prepared and where she was presented by the City with a Bible. 'She kissed it, afterwards applied it to her breast, and lastly held it up promising to be a diligent reader thereof.'

* *The Great Fire of London in* 1666 1920, p. 110.

No. 9

THE PRECINCTS OF THE TEMPLE

BY

PRESCOTT ROW

. . . . those bricky towers
The which on Thames' broad aged back doe ride
Where now the studious lawyers have their bowers,
There whilom went the Temple knights to bide
Till they decayed through pride. SPENSER.

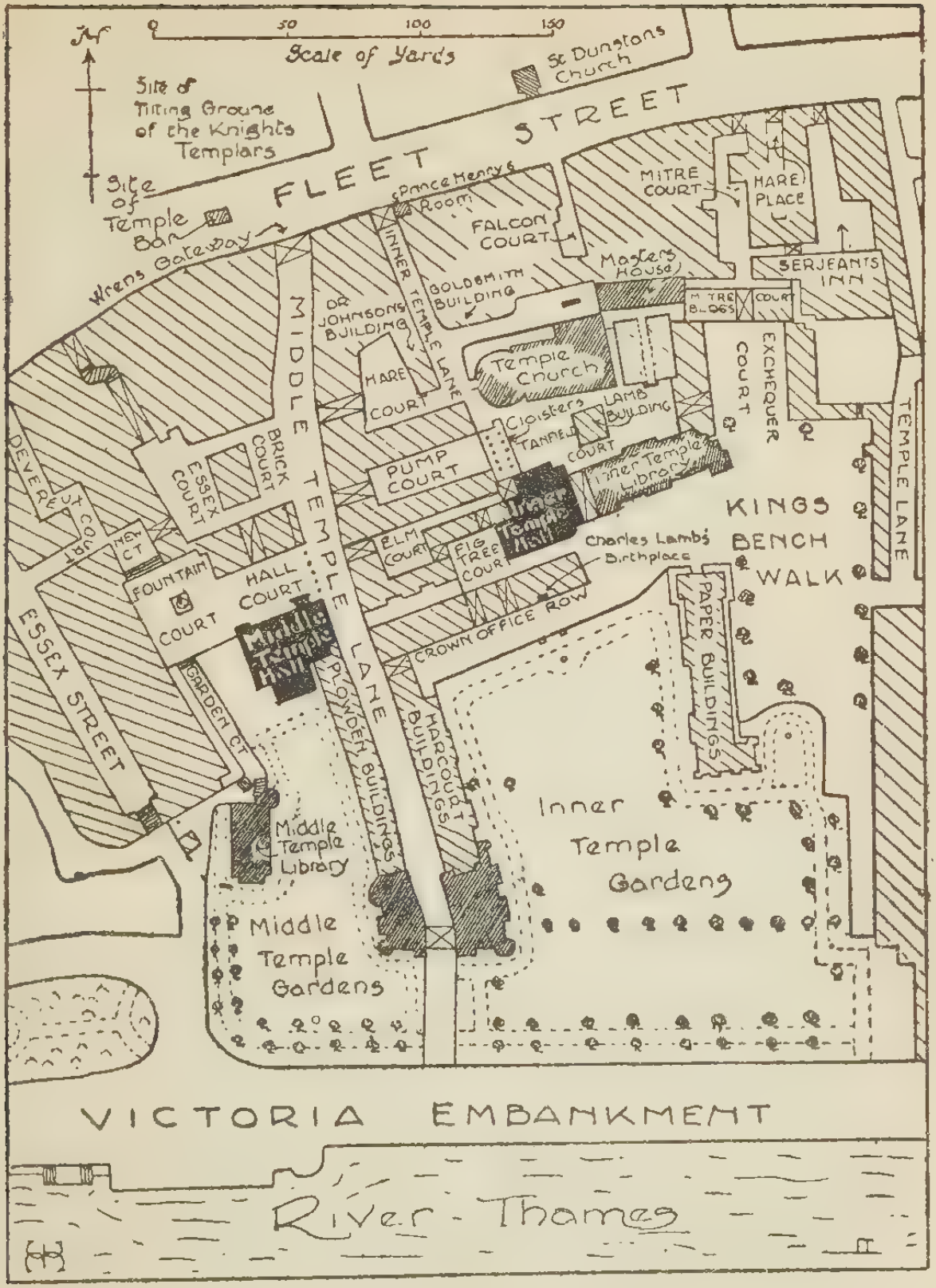
TO step for the first time from the bustle of Fleet Street into the quiet, reposeful dignity of the red-brick courts of the Temple, is a great revelation, and happy are they who get their first impression in spring-time when the plane trees, sumachs, and lilacs are in tender leaf, and the sparrows are bathing with unalloyed bliss in Fountain Court. A little realm of lawyers, quiet, private, aloof, close to the City but not of it—and hospitable withal—for intelligent visitors are welcome in its lanes, courts, and pleasances. Glorified with a long unbroken history of six hundred years, it is among the richest of the varied treasures of London.

We enter from Fleet Street through Wren's

classical gateway, built in 1684, just a little to the east of the Griffin that marks the site of Temple Bar, now foolishly banished to grace a private park at Cheshunt. We pass under the *Agnus Dei*—the lamb and flag—the crest of the Honourable Society of the Middle Temple. Mark the studded woodwork of the doorway and note that we enter by the courtesy of the Society, for 'the public has no right of way through the Temple, which is private property.'

We are now in Middle Temple Lane, a track as old as the Knights Templars. It drops down hill to the river and once led to the Temple Stairs, a busy landing-place, extending across two stone arches well into the Thames.

On the left is an old building, its overhanging front supported by pillars. Here snugly ensconced in a shop which they have occupied for more than two hundred years, a firm of law stationers carry on business, their walls graced with old prints of the Temple and its worthies. In the chambers above, books were published in the early eighteenth century, including Swift's *Tale of a Tub*, and the chambers were afterwards used as a post office until 1840. In a house now gone, on the opposite side of the road, Ben Jonson ruled the Apollo Club at the Devil Tavern, where Shakespeare foregathered with the wits of the period. Jonson's verses of welcome are still preserved at Child's Bank.


0 50 100 150
Scale of Yards
St Dunstans Church
Site of Tilting Groune of the Knights Templars
Site of Temple Bar
Wrens Gateway
FLEET STREET
Prince Henrys Room
FALCON COURT
MITRE COURT
HARE PLACE
Masters House
SERJEANTS INN
M TRE BLDGS
COURT
GOLDSMITH BUILDING
DR JOHNSONS BUILDING
INNER TEMPLE LANE
MIDDLE TEMPLE LANE
HARE COURT
Temple Church
Cloisters
LAMB BUILDING
TANFIELD COURT
EXCHEQUER COURT
TEMPLE LANE
BRICK COURT
ESSEX COURT
PUMP COURT
Inner Temple Library
Inner Temple Hall
KINGS BENCH WALK
DEVEREUX CT
ELM COURT
FIG TREE COURT
Charles Lambs Birthplace
FOUNTAIN COURT
HALL COURT
Middle Temple Hall
CROWN OFFICE ROW
PAPER BUILDINGS
ESSEX STREET
GARDEN CT
PLOWDEN BUILDINGS
HARCOURT BUILDINGS
Middle Temple Library
Inner Temple Gardens
Middle Temple Gardens
VICTORIA EMBANKMENT
River Thames

The Precincts of the Temple

We will continue straight through the old lane to the bottom, passing on the right, at the indent, Brick Court and its sundial, next on the same side the broad expanse of Hall Court, then as the road narrows, Plowden and Harcourt Buildings (right and left), and finally pass under the archway to the open again. Here we are on the site of the Temple stairs, for in the old days the river was broader than now.

Now turn and face the archway. On our left are the pleasant gardens of the Middle Temple, and on our right the larger gardens of the Inner Temple, both added to by the reclamation of the foreshore.

In the Inner Temple Gardens, Shakespeare places his scene where the partisans of York and Lancaster first chose a white and a red rose as their respective badges. The stormy meeting of the Duke of York and the Earls Somerset, Suffolk, and Warwick, had taken place previously, in the old hall of the Inner Temple.

We will now retrace our steps. The southern buildings are modern. Plowden Buildings on our left is the office of the Treasurer of the Middle Temple, where the business of this Inn is carried on. Nos. 1 and 2 were formerly known as Garden Court, and here Oliver Goldsmith, on the old Library stairs, had his first Temple Chambers. The backs of the houses give upon the gardens, and he wrote of an urban rookery :

The Middle Temple Hall

> I have often amused myself with observing their plan of policy from my window in the Temple that looks upon a grove, where they have made a colony in the midst of a city.

The rooks, alas, have now deserted the Temple.

We now enter Hall Court, which opens into Fountain Court, perhaps the choicest spot in the Temple precincts. High up on one of the houses opposite to the Hall is a sundial with the motto *Discite Justiciam Moniti.** The date on it is 1914, but the Middle Temple Benchers appear to have the curious practice of re-dating their sundials when they are newly painted.

From Hall Court look back into Middle Temple Lane, and you will see another dial made in 1686, with the motto, *Pereunt et Imputantur,*† over the house that is really No. 6 Elm Court.

On the south side of Hall Court is the famous Hall of the Middle Temple, built in Spenserian brick in 1572, and one of the finest remaining halls of the date. The exterior was dressed with stone in 1757, and the entrance tower rebuilt in 1832. Within is a noble apartment with a rich double-hammerbeam roof and pendants, the finest Elizabethan roof in London. The screen is a rich piece of contemporary work. The walls are wainscoted, and carry the emblazoned arms of the Treasurers and Readers. The armour and

* Learn Justice by Admonition (Free Translation).
† They Perish and Still They are Accounted.

weapons are those of military companies attached to the Inn.

The slab of the serving table below the dais was made from the timbers of Drake's ship *The Golden Hind*. Above the high table is a series of portraits, Elizabeth, Charles I (a replica of Van Dyck's picture at Windsor), Charles II, James II, William III, Queen Anne, and the first two Georges. The bay windows flanking the Benchers' table are filled with heraldic glass of excellent quality, some of it dating back to 1540, and perhaps removed from the previous hall.

By a fortunate note in his diary, by one Manningham, a law student, we know that *Twelfth Night* was played (in all probability with Shakespeare himself among the actors) at a Middle Temple feast on February 2, 1602, and the hall has been the scene of innumerable festivities. When the floor was repaired in the eighteenth century nearly one hundred small dice were found beneath the boards.

Every night, during the four terms of the year, a porter or panyer-man, whose duty used to be to fetch the bread from Westminster, still sounds, in the courts of the Temple, a summons on a silver-mounted ox-horn, to call the members to dinner. In the Inner Temple the waiters are still called panyer-men.

Each law student must eat each term at least three dinners in hall, and he must be robed and

dressed in sober dark apparel. The Benchers sit at the High Table, the eight ancients (members of the Inn of old standing) below them, and the students and members of the Inn at the long tables, the ladies sitting together at the centre table. The Benchers' Chambers adjoin; a long corridor hung with weapons and ancient armour leads to the Parliament Chambers, rich with portraits of great interest, including Clarendon, and Sir Walter Ralegh, and many engravings and prints of the Temple. *The Hall is shown in the afternoon after three o'clock. Ring the bell at the entrance.*

Let us now step across to the fountain. Its environment is the most delectable in the Temple, an oasis of peace in the humming town, and it is pleasant to watch the sparrows and pigeons revelling in their bath under the falling water.

> Pledge me straight the Benchers all and pledge them in a brimmer,
> May their lives be gladdened by the Fountain's pleasant shimmer.*

Dickens, who knew the Temple well, touched this spot with his magic finger, and brought John Westlock and Ruth Pinch to meet by the fountain.

> 'A pleasant place indeed,' said little Ruth, 'so shady.' They came to a stop . . . the day was exquisite; it was quite natural they should glance down Garden Court, because Garden Court ends in the garden and the garden ends in the river, and that glimpse is very bright and fresh and shining on a summer's day.

* *The Temple Fountain.* Godfrey Turner.

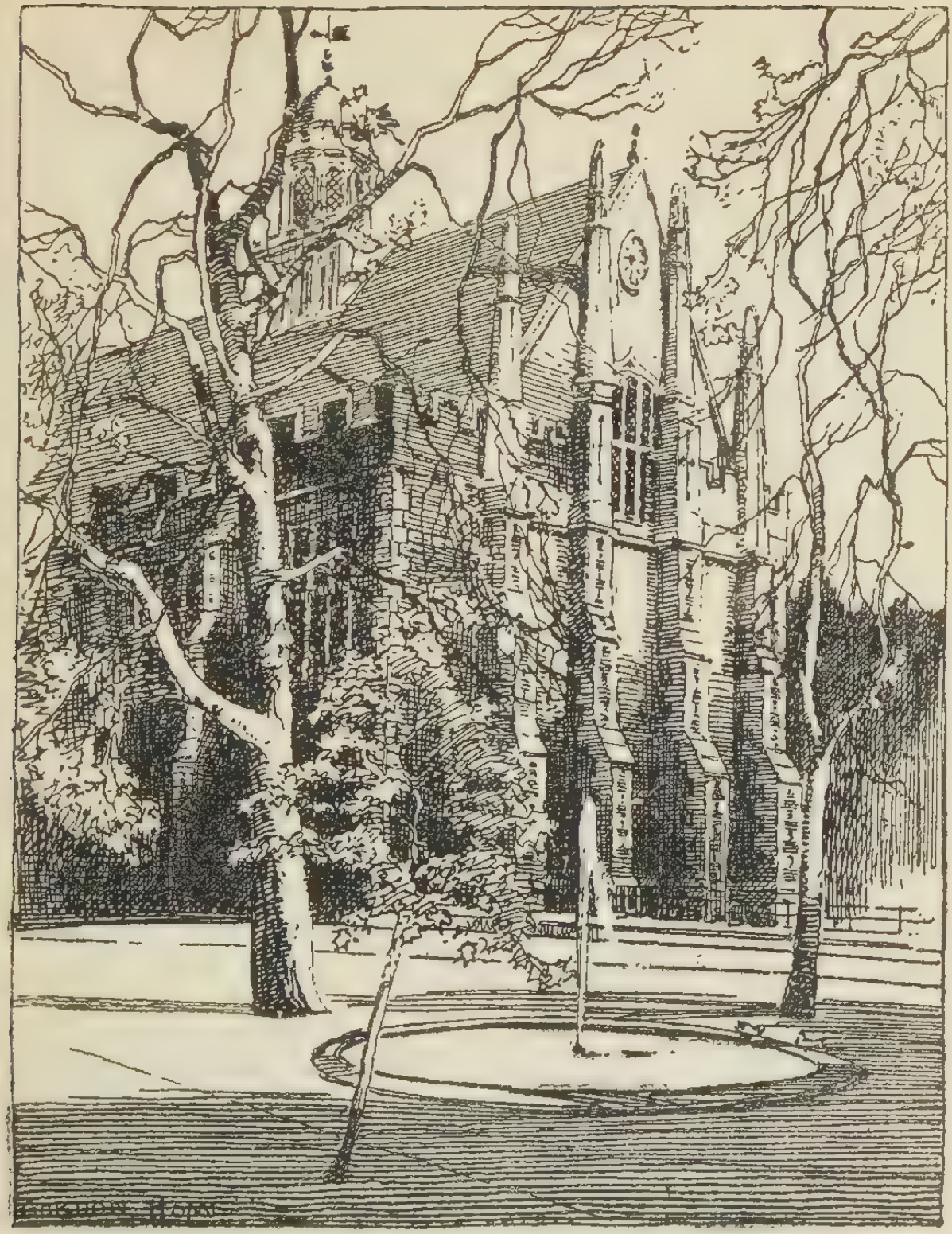
The Precincts of the Temple

We will follow the lead down the steps of Garden Court. At No. 2 in the pleasant buildings on our right, Lord Reading, formerly Mr. Rufus Isaacs, and once a sailor before the mast, carried on his lucrative practice. In front of us, approached by steps, is the fine modern building, designed by Mr. H. R. Abraham in 1861, that houses the Middle Temple Library. [If you ascend the steps leading to the entrance, you get a fine view of the south side of the Hall with a foreground of pleasant garden.] Within is a delightful chamber with a fine oriel window overlooking the river. It contains a vast legal library particularly rich in American and International Law. (*Visitors are admitted by introduction only.*)

We now retrace our steps to the little court on the north of Fountain Court.

New Court (really new in 1676) was the last court added to the Temple, and contains the Little Gate giving upon Devereux Court, where was once the Grecian Coffee House. The house on the east side was built in 1677 from designs by Sir Christopher Wren.

We now pass through the arch into Essex Court, mentioned by Evelyn, who was a member of the Middle Temple. Here Messrs. Albin & Co., the wigmakers, still carry on what was once one of the old barbers' shops of the Temple. The old houses date from 1677 and 1684. The sundial over No. 5 in the narrow northern alley dates



Specially drawn by] [*Gordon Home*

THE TEMPLE FOUNTAIN AND THE MIDDLE TEMPLE HALL

from 1685. At No. 4 a grandson of Charles Dickens follows the law, and at No. 2 are the chambers of Sir Edward Clarke, the doyen of our leading advocates.

We pass into Brick Court which is open on the east to Middle Temple Lane. Note the sundial with its motto *Time and Tide tarry for no man;* Goldsmith must often have glanced up at it. Brick Court is indelibly associated with Oliver Goldsmith, for here *The Deserted Village* and probably most of *She Stoops to Conquer* were written.

Goldsmith was no Templar but had been a resident in the precincts for some time. Rejoicing in a sudden windfall from the success of *The Good Natured Man,* he bought the life interest of a set of chambers on the second floor of No. 2. As to which set there appears to be a doubt. I believe the only evidence is a washing bill addressed to 'Dr. Goldsmith second floor right.' Whether this means on the right as you enter the house, or the right on arriving at the top of the staircase is uncertain, but the Middle Temple authorities have marked with a bronze tablet the north set. Thackeray, a later tenant in the same house, writes to Forster:

> I was in Goldsmith's chambers in Brick Court the other day, the bedroom is a closet without any light in it. It quite pains one to think of the kind old fellow dying off there.

This would agree with the north set, but curiously

enough in the illustration to Forster's biography (1848), over which he took meticulous care, the poet is shown lying dead in a bedroom *with a window!* Mr. Bott, his neighbour and friend, occupied the opposite set. Needless to say there is a friendly rivalry between the present occupants of these sets as to who is really Goldsmith's successor.

The rooms in each case are charming and have been little altered. Here Goldsmith entertained his friends, among them Johnson, Sir Joshua Reynolds, Oglethorpe, and Beauclerk. Here he had merry gatherings with the Seguin family. Here the good-natured improvident poet, himself his only serious enemy, died in loneliness and worry, almost without the knowledge of his friends, and down this staircase he was borne, in his forty-sixth year, through the courts of the Temple and by groups of weeping women to the quiet courtyard by the side of the church at five o'clock on Saturday, April 9, 1774.

We now cross the Lane into Pump Court, one of the oldest courts of the Temple. A fire broke out here in 1679 and did great damage to the Middle Temple, which the Great Fire of 1666 had spared. It was a time of severe frost and the feeble fire squirts were fed with beer from the Temple brewery. Cowper had chambers here, when, with mind unhinged, he attempted suicide; also Henry Fielding the author of *Tom Jones*, and Blackstone of the *Commentaries*, who was

formerly a much disturbed tenant under Goldsmith's rackety chambers. The sundial (1686) has the motto *Shadows we are and like shadows we depart.* Among modern lawyers, Richard Webster, afterwards Lord Chief Justice Alverstone, had chambers at No. 2, and Mr. Joseph Chitty, the special pleader, at No. 6.

We now pass under the Cloisters where another wigmaker serves the Temple and Mr. Edwards will, if time and leisure allow, enlighten the visitor on the niceties of wig and gown making, a matter of great interest to the curious-minded.

The Cloisters stand as they did when erected in 1681 from plans by Sir Christopher Wren, and open to the east on to Lamb Building and the southern façade of the church.

If we step a few yards northward we are opposite the entrance to Farrar's Buildings (rebuilt). In the former building James Boswell was ensconced in 1763, attracted, of course, by his idol, Dr. Johnson, who had removed in 1760 from Gray's Inn to No. 1 Inner Temple Lane, in a group of houses that had been built in 1657. The ground is now covered by Dr. Johnson's Buildings. Johnson remained here for some six years, and left for Johnson's Court, Fleet Street.

In Inner Temple Lane the Literary Club was discussed and decided upon, and here he lived, a commanding though slovenly figure, going to bed seldom before two and rising at

midday. It is perhaps not necessary to remark that Mrs. Johnson had been dead a year. His books were in two garrets above, and in this house he received his friends and established his fame. 'Everything he says,' wrote Ozias Humphrey, 'is *as correct as a second edition.*'

Another house in this block has priceless memories. At No. 4, on the third and fourth floors, Charles Lamb and his sister Mary came in 1808 and made their home for nine years. We shall find Lamb's birthplace later. If we step into Hare Court, so called not from any unexpected Temple rodent, but from Nicholas Hare the younger, who held high office in the Inner Temple, we see still flourishing—or are they successors?—the three plane trees referred to by Lamb in his correspondence. The old pump has gone.

Here in these comfortable rooms, at ten of a winter's night with a blazing fire and a clean swept hearth, Charles and Mary would entertain their guests, Admiral Burney, George Dyer (who slipped across Fleet Street from Clifford's Inn), Charles Kemble, the actor, Coleridge, and Talfourd from Elm Court (see page 24), who describes the scene. An ill-omened year was 1857 when these houses were scrapped, and Dr. Johnson's Buildings given us in exchange.

We will now retrace our steps across Inner Temple Lane to the North Churchyard—the quiet

inlet beyond Goldsmith Building. Within the close are three sumach trees, and many a Templar is quiet under the level tombstones with which it is paved. A coped stone bears the words *Here lies Oliver Goldsmith* and the dates of birth and death.

We can from this side see well the north exterior of the church with its Early English chancel, and triple groups of lancets, and also the Norman round-headed windows of the round nave. Note behind the vestibule the western Norman wheel window, a noteworthy architectural feature, comparatively recently opened out.

The Temple Church, which we now enter, is one of the finest pieces of ecclesiastical architecture in the whole of England, and was the original church of the Knights Templars. Remark, before entering, the rich carving of the Transition-Norman doorway of 1185. It is one of our finest examples. Within, we are in the Round which forms the nave—a model of the church erected by Heracleus over the Holy Sepulchre at Jerusalem. The lawyers at one time met their clients in the Round. Above is a triforium supported by clustered marble pillars—renewed in the drastic restoration of 1840–2—and very graceful pointed arches. Much of the carving of the grotesque heads, etc., around the wall arcade, is original work. Note the men's heads, each having his ear bitten by a dog-like figure. On the floor are the famous effigies, not of Knights Templars, but of Asso-

ciates of the Temple, who, unwilling to take the vows, yet desired to participate in the spiritual advantages without entirely abandoning the pleasures of the world.

They are not identified with any certainty, but are placed as follows :

Northern group—

(1) Left. With curious flat-topped helmet. Geoffrey de Mandeville, Earl of Essex, Constable of the Tower, 1144.

(2) Right. An ancient figure of Purbeck marble, not identified.

(3) Left. Purbeck marble, with feet on grotesque heads, perhaps Saracens, c. 1195, unknown.

(4) Right. Purbeck marble. A fine monument in chain mail with mouth curiously covered by helmet. Not identified.

The coped stone placed alone on the north is not identified.

Southern group :

(1) Left. In Petworth marble. An old man with drawn and lined face. Probably William Marischall, Earl of Pembroke, guardian of Henry III, 1129. Note the early form of circular brooch securing the mantle.

(2) Right. In Reigate stone. Much restored. A young man, probably William Marischall, the second Earl of Pembroke, 1231.

(3) Left. Also of Reigate stone. Probably Gilbert Marischall, killed in a tournament at Hertford, 1281.

(4) Right. Unidentified.

The figure alone on the south side is probably Robert Lord de Ros, a signatory of Magna Charta, died 1227.

It is not now considered that the crossing of the legs of effigies denoted a crusader.

The choir or eastern extension of the church was added in 1240, and is a most delightful example of early Gothic, which should be compared with the eastern chapels of Southwark Cathedral and the chapel of Lambeth Palace (see Ramble 2). Note at the south-west corner the bust of Richard Hooker (1554(?)–1600), Master of the Temple and author of *The Laws of Ecclesiasticall Politie*, and the tablet to John Selden (1584–1654) the great English lawyer born in a cottage still standing at Salvington, near Worthing,* and author of *Mare Clausum*. The vault of the choir is also supported by clustered columns of Purbeck marble ; owing to strain the pillars incline slightly outwards.

Moving to the south-east of the choir, in a recess behind the stalls, is the fine effigy of a bishop, probably Sylvester de Everden, Lord Chancellor and Bishop of Carlisle, 1246–55.

* See Homeland Handbook No. 91, *Worthing and its Surroundings*.

Lamb Building

The charter deeds of the two legal societies are deposited beneath the altar. The stained glass and painting are modern. The organ is renowned for its beauty and sweetness of tone.

Visitors should ask to be allowed to visit the triforium of the Round. It contains many monuments, including the recumbent figure of Edmund Plowden, in whose time the Middle Temple Hall was built, and also a tablet to Oliver Goldsmith, erected by the Benchers in 1837.

In climbing the winding stairs we pass the so-called 'little ease,' a penitential cell too small to lie down in and lighted by two lancet windows. It has been thought that in this cell refractory members of the Temple were confined. Mr. T. F. Bumpus suggests, however, that it was most probably for ringing the sanctus bell at the canon of the Mass.

Outside the church on the south, we are on the site of the destroyed chapel of St. Anne. The area of the court was the old burial place of the knights. On the east side is Lamb Building, the property of the Middle Temple, although well within the boundaries of the Inner Temple. Lamb Building, although it has lodged great lawyers like Sir William Jones and Judah Philip Benjamin, and characters like Thomas Day of *Sandford and Merton,* is best known as the house—Lamb Court the novelist called it—in which Pendennis and Warrington 'occupied a set of attics over the

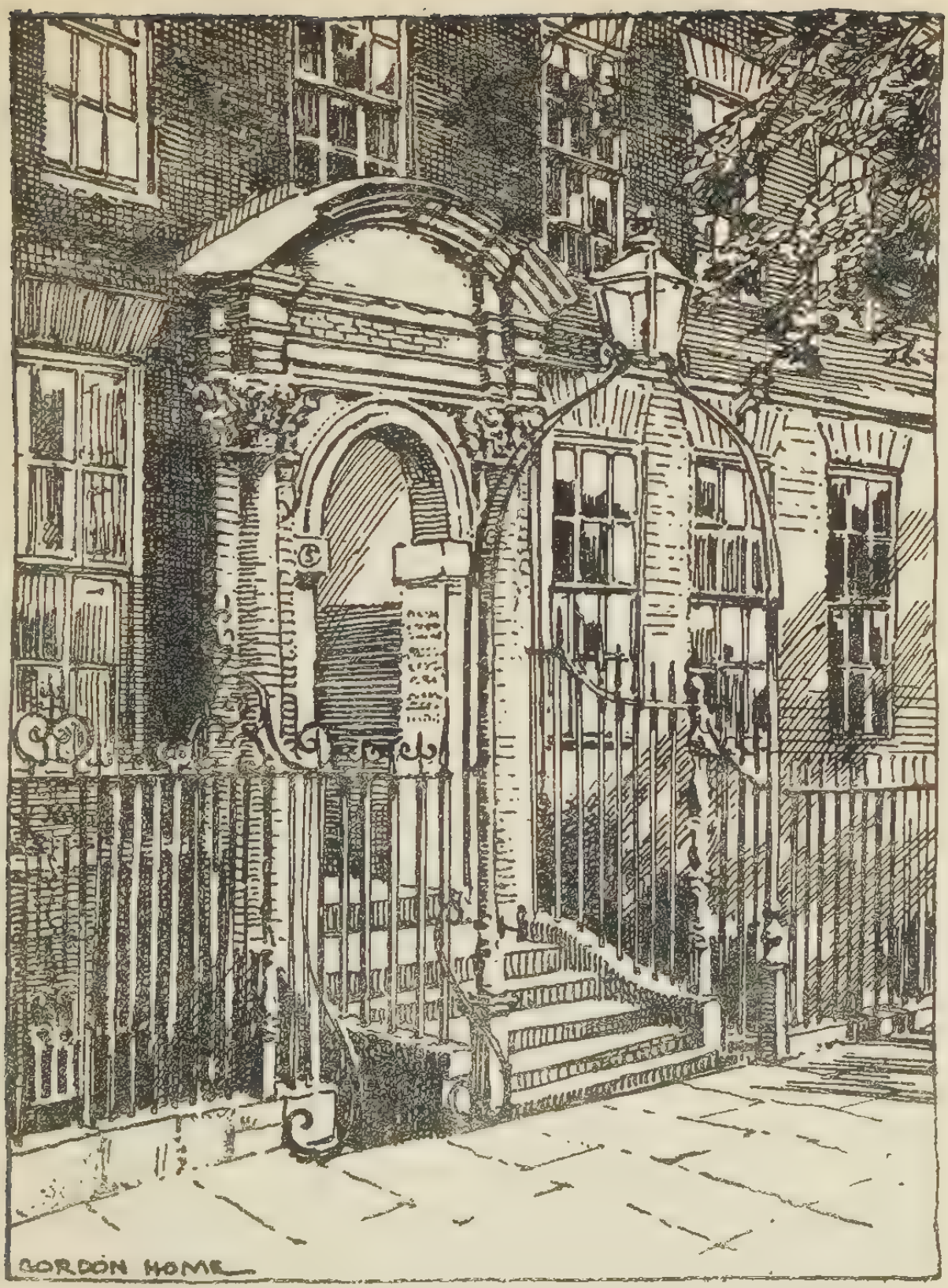
chambers of old Grump of the Norfolk Circuit.' Thackeray loved the Temple, and it figures many times in his books.

We will now pass round the house on the left (north) side into Tanfield Court, named after Sir Lawrence Tanfield, and chiefly memorable for the horrid murder of an old lady and her two maids by Sarah Malcolm, a laundress, who after having had her portrait painted by Hogarth, was executed close by, at the Fleet Street end of Mitre Court.

The house on the north side, one room deep, fronted by a forecourt and an ideal country house in London, is the residence of the Preacher or Master of the Temple. Sherlock, Hooker, and Canon Ainger (the biographer of Lamb) have all occupied this envied position. In the house are preserved Hooker's chair and writing table.

We now retrace our steps to the Cloisters and the entrance to the Hall of the Inner Temple which succeeded the original contemporary hall of the Knights. Some groined and vaulted chambers of old masonry still remain at the north-west end. The Hall fell into ruins and was demolished as being inadequate to the increasing membership of the Society, and the present hall was built by Sir Sydney Smirke, and opened by Princess Louise in 1870.

The fine chamber is panelled and emblazoned with a succession of coats of arms. At the east



Specially drawn by] [*Gordon Home*

NO. 5 KING'S BENCH WALK

Attributed to Sir Christopher Wren

end is Sir James Thornhill's painting of *Pegasus Springing from Mount Helicon,* executed in 1709. Its lines show the extent of the gable of the previous hall. Beneath are portraits of William III and Mary, George II and Queen Caroline, by Kneller; and throughout the hall are many portraits of great interest. At the west end are four bronze statues by H. H. Armstead, R.A. (1875), of knights in armour. The two outer figures are Templars, and the two inner Hospitallers. Two fine ancient doors preserved at the north and south entrances are perhaps from the original screen; the existing screen is modern. The visitor should ask to be shown the vaulted buttery, which is part of the old building. (*Visitors are admitted to the Hall in the afternoon after three o'clock.*)

On leaving the Hall pass down the steps *under* the building and turn to the left.

The Inner Temple Library with the clock tower and Parliament Chambers adjoin on the eastern side and take the place of older buildings destroyed by time and the fire of 1666. The Library contains not only a collection of 40,000 law books, but is also very rich in the fine arts, architecture and county topography. A collection of sergeants' rings is also among its treasures. (*Visitors are admitted only upon introduction by a member.*)

At the end of the buildings we turn north and take our stand by the archway of Mitre Court

Buildings. The present chambers were erected in 1830 upon the site of Fuller's Rents, which had housed Sir Edward Coke, perhaps the most illustrious member of the Temple, Speaker of the House of Commons, and Treasurer of England in Commission. To Fuller's Rents, near the scene of his childhood, came Charles Lamb and his sister in 1800. They stayed here for eight years until they migrated to Inner Temple Lane. 'Bring your glass,' he writes to Manning, 'and I will show you the Surrey Hills.' From our standpoint there is a notable view across the gardens to the river. Here was Exchequer Court, and from this spot Hogarth painted the scene reproduced in Mr. Bellot's charming *Little Guide to the Temple.*

We will now pass down the left side by Nos. 1, 2, and 3, and turn east. Johnson's friend and executor, Sir William Scott, lived at No. 3. It may be possible to pass through the ground floor passage of No. 3 North—in the angle—and peep at the site of the old garden of the Alienation Office. This was known after the Great Fire as the Privy or Benchers' Garden, and was laid out with grass plats and a fountain. It has now fallen far from grace, and the site is given up to a students' lecture room and sheds for electric light plant.

We will now pass down to the end of the walk noting the houses as we go. No. 4 was rebuilt in

1678, and No. 5 in 1684; both are attributed to Sir Christopher Wren. No. 5 has a fine doorway of carved or rubbed brickwork, and was the residence of William Murray—'silver-tongued Murray'—who became the celebrated Lord Mansfield. Pope was a close friend and a constant visitor. Here as a young man Murray was troubled by inopportune visits from Sarah, Duchess of Marlborough. Once he returned home late at night and found here coach and four horses, flambeaux, footmen and pages, the lady waiting in his consulting chair for the return of her counsel.

Other famous residents of King's Bench Walk were Lord Justice Vaughan Williams at No. 7, Serjeant Parry at No. 8, which was built 1783, Mr. Justice Manisty at No. 9, Mr. Justice Bucknill at No. 10, Mr. Fletcher Moulton at No. 11. At No. 12, the last house but one, lived Samuel Warren, Q.C., the author of a once much-read book, *Ten Thousand a Year*. Lastly, at No. 13 were the chambers of the Rt. Hon William Court Gully, three times Speaker of the House of Commons. Close by the old river wall was the King's Bench Office, burnt in 1677; it gave its name to the walk.

Here we get beautiful vistas of the level lawns of the gardens of the Inner Temple. Note on the north lawn the sundial, supported by a kneeling blackamoor, removed from Clement's Inn.

Paper Buildings are now on our left, and have

been twice consumed by fire. The buildings put up in 1685, after the Great Fire, were destroyed in 1838. Lamb mentions the 'frescoes of the Virtues which italianized the end of the Paper buildings.' Selden was in chambers on this site, also Samuel Rogers, the banker poet; and more recently Sir Frank Lockwood; the Common Serjeant, Sir Henry Fielding Dickens, son of the novelist, at No. 2; Mr. Asquith at No. 1, and Lord Halsbury at No. 5.

Now turn again to the left, skirting the fence of the gardens, and reach Crown Office Row. This marks the site of the office of the Clerk to the Crown, now transferred to the Law Courts. These somewhat ugly buildings date from 1737. From No. 4 westward they have been rebuilt. At No. 2, perhaps on the top floor, Charles Lamb was born, 'place of my kindly engendure,' and lived here until he was eighteen. It is a curious thing that the fact that these chambers still exist seems to have escaped the topographers. His father was clerk and confidential servant to Samuel Salt, a bencher, who took the ground floor in 1768, and who died in 1792. From here Charles went to Christ's Hospital, and later took up his work at South Sea House. Note behind us the fine garden gate of hammered iron with the winged horse, and the date 1730.

At No. 10 at the westward end—the houses were once divided into ten—Thackeray lived for

two years. He probably refers to these chambers in his ode to the *Cane Bottomed Chair.*

> Away from the world and its toils and its cares,
> I've a snug little kingdom up four pair of stairs.

We now pass under the arch to Middle Temple Lane and turn right, and right once more, into Elm Court. The elms are gone, and the court was much damaged in the fire of 1679. At No. 2 lived Judge Talfourd, who died on the bench in 1854—the friend and first biographer of Lamb, a distinguished lawyer, dramatist, and author.

Now take the right-hand passage into Fig Tree Court. The fig tree from which it was named is mentioned in documents up to 1654. Here lived Lord Chancellor Thurlow, who was a student with Cowper, and who was called to the Inner Temple with him in 1734. The north side of this court is nearly filled by a charming little building, one of the architectural beauties of the precincts. The staircase at No. 7 admits to the top storey of No. 2 Crown Office Row. It is fine in itself, but here, if the Lambs occupied the top floor, they and all their early friends, including Aunt Hetty, must have passed up and down. A door, still existing at the foot of the stairs, communicated with Mr. Salt's chambers on the ground floor of Crown Office Row.

With this memory we pass again into King's Bench Walk and leave by the Tudor Street gate into Alsatia, or by Mitre Court into Fleet Street.

No. 10

THROUGH OLD CHELSEA

BY

H. M. BUCKINGHAM

OUR starting point for this ramble in Old Chelsea is Sloane Square, easily reached by bus or Underground.

The Square and many of the streets around take their name from Sir Hans Sloane (1660–1753), President of the College of Physicians, and lord of the manor of Chelsea.

From the station turn southward along Sloane Gardens, an avenue of pollarded lime trees which bends to the right into Lower Sloane Street. Then bearing to our left we reach Pimlico Road, formerly Jew's Row, into which we turn left. The second turning, again on the left, is Union Street, where Bun House Place marks the site of Richard Hand's famous Chelsea Bun House.

In the time of George II and George III the Bun House was at the height of its fame. Swift writes to Stella about 'r-r-r-r-r-r-rare Chelsea Buns.' As many as 50,000 people assembled here on a Good Friday.

The establishment flourished during the prosperous days of the Ranelagh Gardens, but after-

wards its trade began to decline. Even then nearly 25,000 buns were sold on Good Friday, 1839. Shortly afterwards the Old Bun House was pulled down. Readers of *Bleak House* will remember that Mr. Bucket states his intention of visiting his aunt 'that lives at Chelsea—next door but two to the original Bun House.'

Returning to the junction of Pimlico Road and Lower Sloane Street, we see, opposite, the old cemetery of Chelsea Hospital where many a hero is buried. Dr. Burney, the hospital organist, and father of Fanny Burney (see Ramble No. 4) lies here. Leaving the burial ground on our right we pass along Chelsea Bridge Road. On our left are Chelsea Barracks, opposite to the famous Ranelagh Gardens which continue to the Chelsea Embankment.

Beyond the Barracks is the Lister Institute of Preventive Medicine—a building devoted to the study of the causes of disease, in which the cultivation of germs plays a great part.

At the corner of Chelsea Bridge Road and the Embankment is the pumping station of the London Main Drainage System on the site of the old Chelsea Water Works, established about 1724 for the purpose of pumping river water to western London.

Chelsea Suspension Bridge, leading to Battersea and its park, was opened in March, 1858. The little lodges on either side of the bridge were used

by the toll collectors. In 1879 the bridge was opened by Edward VII (then Prince of Wales) as a free bridge.

On the corner of Chelsea Bridge Road and the Embankment is the memorial to the men of the Carabiniers (6th Dragoons) who lost their lives in the South African War.

A short distance along the Embankment westward is a gateway in the iron railing. We enter. Ahead is a broad tree-lined walk. Passing along this we shall see to our left Chelsea Hospital.

On our right lies Ranelagh. These gardens took their name from an Irish nobleman, Richard, Earl of Ranelagh, who was granted this piece of ground by William III about 1689. After the earl's death in 1712 it was decided to make the estate into a place of public amusement. The Rotunda, a vast building with orchestra in centre and tiers of boxes all round, warmed with coal fires, was erected here about 1740.

Ranelagh was a centre of fashion and amusement. Walpole writes to Conway in 1744 :

> Every night constantly I go to Ranelagh; which has totally beat Vauxhall. Nobody goes anywhere else—everybody goes there. My Lord Chesterfield is so fond of it that he says he has ordered all his letters to be directed thither.

The gardens gradually lost their charm towards the end of the eighteenth century, and were finally closed in 1804.

In the centre of the open space on our left between the Hospital and the river is an obelisk to which we make our way. It commemorates 255 officers and men who were killed in 1849 in a sanguinary battle at Chillianwalla during the second Sikh War. Here we get a full view of the river face of the Hospital and then, turning our backs to it, we regain the Embankment.

Crossing to the river's edge we have a good view—left and right—of Battersea Park.

We continue to Tite Street and turn into this. A short distance down on the right is No. 13, the White House, which was built for Whistler, the artist. He quarrelled with the architect, and expressed his dissatisfaction with the house by placing on it the following pungent inscription, since removed:

> Except the Lord build the house, they labour in vain that build it. This house was built by Mr. ——.

At No. 42, on the opposite side of the road, lived, from 1899 to 1911, Edwin Austin Abbey, the artist. No. 16 was Oscar Wilde's home.

Returning to the Embankment and continuing westward, we pass Swan Walk and the Botanical Garden (see page 21).

A little farther along is Cheyne (pronounced *chainey*) Walk, named after Lord Cheyne who, towards the close of the seventeenth century, owned the Manor of Chelsea. Many of the build-

Specially drawn by] [*Gordon Home*

CHEYNE WALK: THE RIVER FRONT OF CHELSEA

ings have retained much of their Queen Anne or Georgian character.

At No. 3 once lived Sir John Goss (1800–80), the composer and musician.

At No. 4 lived William Dyce, R.A. (1806–64), artist and accomplished musician. Frescoes by him are to be found in the House of Lords. Afterwards Daniel Maclise (1806–70), the historical painter, lived here. His frescoes of the *Meeting of Wellington and Blucher* and *The Death of Nelson* are also to be seen in the House of Lords. Later George Eliot, the novelist (then Mrs. Cross), resided for a short period in this house, where she died in 1880.

At No. 5 lived, from 1794 to 1814, James Neild, a jeweller, who devoted much of his time to the study of prisons and imprisonment. His son, John Camden Neild, was a miser, who on his death here in 1852 left half a million of money to Queen Victoria.

At No. 6 Dr. Dominicetti, a quack, had his medicinal baths. He is handed down to posterity by Dr. Johnson, who in characteristic vein directs an opponent in an argument as follows:

> Well, sir, go to Dominicetti, and get thyself fumigated; but be sure that the steam be directed to thy head, for that is the peccant part.

At No. 15, where there is a sun-dial, Cecil Lawson (1851–82), the landscape painter, lived.

His *August Moon* is to be seen in the Tate Gallery. Lord Courtney of Penwith died at No. 15 on May 11, 1918. His crest, a golden dolphin, is on the wrought iron gate. He it was who inserted, high up on the house, the plaques of More, Erasmus, Mazzini, and Carlyle.

No. 16, once Tudor House, has been renamed Queen's House. Here Dante Gabriel Rossetti, the poet and painter, lived from 1862 to his death in 1882. His brother William, Swinburne, and Meredith lived here with him for a time. His last important picture, *Dante's Dream*, was painted 1869–71. Rossetti latterly lived a secluded life and kept a menagerie of strange animals in the large garden behind the house.

After Rossetti died the house was occupied by the Rev. H. R. Haweis, who entertained largely. He was visited here in 1886 by Renan and that delightful American, Oliver Wendell Holmes, who a Chelsea lady recalls as 'tiny, silver-haired, fragile as a bright-eyed little field mouse.'

No. 18 (rebuilt) comprised Don Saltero's Coffee House and museum removed from Danvers Street. James Salter, the owner, had previously been a servant to Sir Hans Sloane. He was named 'Don Saltero' by Vice-Admiral Munden. Steele dedicated a *Tatler* to Don Saltero and his collection in which he says:

> When I came into the coffee house, I had not time to salute the company before my eye was diverted by

ten thousand gimcracks round the room and on the ceiling.

Salter was clever at the fiddle and noted for his punch. In fact he was a man of many professions, for he also drew teeth and wrote verses. His coffee-house was well-known and people came many a mile to see it. In 1799, after his death, the collection was scattered.

Nos. 19 to 26 occupy the site of the Manor House in which Anne of Cleves died, and traces of the old building are to be found in the vaulted chambers in the basement of No. 24. Note the pleasing invitation on the door of No. 22 : 'Open Locks Whoever Knocks.'

No. 27 was the home of Bram Stoker, the friend and secretary of Sir Henry Irving.

Where Oakley Street now joins the Embankment stood Winchester House, the town palace of the bishops of Winchester from 1650 to 1820.

Opposite Oakley Street is the Albert Bridge, the longest suspension bridge over the Thames. It was opened in 1873 and freed from toll in 1879.

Cross Oakley Street, note No. 37 Cheyne Walk—('The Magpie and Stump,' a private house on the site of an old inn)—and enter the gardens lying between the houses and the river. Halfway along is a fine bronze statue by Boehm of Thomas Carlyle, seated, clad in his dressing gown, with books lying beneath his chair.

Continuing to the end of the gardens we cross

the road to Lawrence Street, commemorating the Lawrences, lords of the manor. At No. 21 Carlyle Mansions, on the right-hand corner, Henry James, the author, lived from 1912 until his death in 1916. On the opposite corner of Lawrence Street is the Cheyne Hospital for Children, which stands on the site of the house where Holman Hunt lived for a time, and where he completed his picture *The Light of the World*, begun in 1851 at a farm at Worcester Park, near Cheam.

A little farther westward is Chelsea Old Church. The gate of the churchyard is usually locked, but looking through the railings we are able to distinguish the memorial to H. S. Woodfall, the publisher of the *Letters of Junius* (see Ramble No. 1), who is buried beneath the eastern window. Sir Hans Sloane's tomb, with its canopied urn, is at the south-east corner of the churchyard; and on the south wall of the church itself is a marble tablet to the memory of Lord Courtney of Penwith. 'Cornwall reared him, Cambridge trained him, Chelsea gave him a much loved home.' We pass on, as we shall visit the interior of the church on our return journey.

The next bridge on our left is Battersea Bridge, opened to the public in 1890. It replaced an old wooden bridge which, built in 1772, was closed in 1881 as being unsafe. The old bridge appears in the etchings of Whistler, Haden, and others.

At No. 91 Cheyne Walk, at the corner by the

bridge, lived for a time Margaret Fairless Barber, who as 'Michael Fairless' wrote that wonderful little book *The Roadmender*.

> Then the great barges pass. . . . They make the bridge, which is just within my vision, and then away past Westminster and Blackfriars where St. Paul's great dome lifts the cross high over a self-seeking city; past Southwark where England's poet illuminated the scroll of divine wisdom at the sign of the Tabard; past the Tower with its haunting ghosts of history, . . . and then the salt and speer of the sea, the companying with great ships, the fresh burden.

At No. 93—marked with a tablet—Mrs. Gaskell (1810–65), the famous author of *Cranford*, was born.

Lindsey House (1674), named after the third Earl of Lindsey, by whom it was rebuilt, afterwards became the home of Count Zinzendorf, the Moravian leader. It has since been divided into five houses, once known as Lindsey Row but now Nos. 96 to 100 Cheyne Walk.

No. 96 was for twelve years the home of James Abbott McNeill Whistler, during which time he painted the portraits of his mother and Carlyle. Sir Marc Isambard Brunel, the engineer of the Thames Tunnel, and his son, the Great Western Railway engineer, lived at No. 98.

[The first turning to the right in World's End Passage (Lacland Place) leads to Hobury Street, at No. 7 of which George Meredith wrote *The Ordeal of Richard Feverel*.]

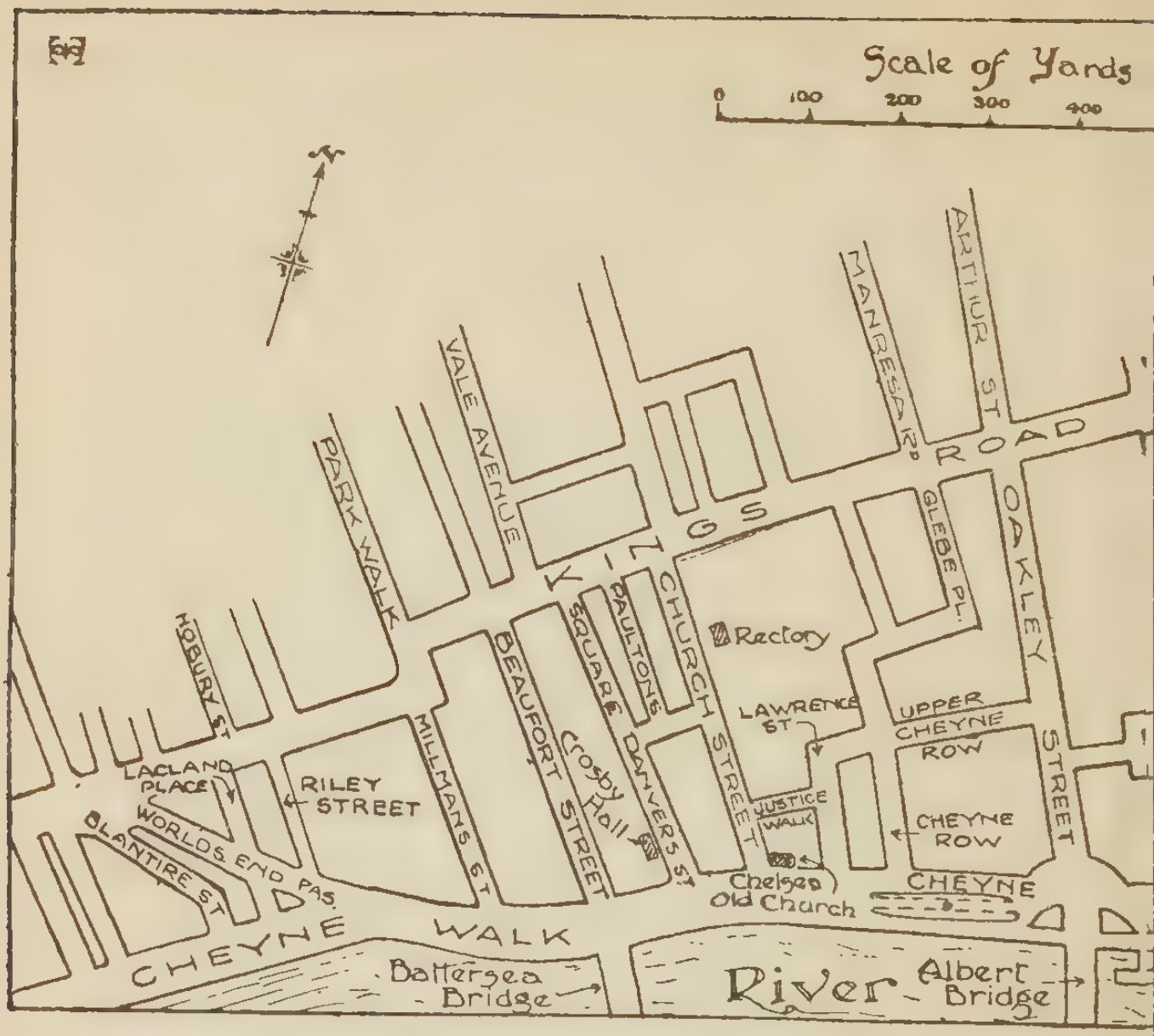
Sir Thomas More

At No. 119 Cheyne Walk the great artist, Turner (see Ramble No. 12), lodged in seclusion for nearly four years. Many a morning Turner would climb to the roof and stand within the railed portion to watch the sun rise. He died in the room immediately below the rail in 1851.

We now retrace our steps to Beaufort Street, which crosses the site of the house built by Sir Thomas More in 1520, and its extensive garden. Here he spent several happy years with his large family of children, their wives and husbands, and his grandchildren. Here he was visited on friendly terms by Henry VIII, and here he entertained Erasmus and also Holbein who painted the family. He was made Lord Chancellor in 1529 on the fall of Wolsey, but resigned and returned into private life in 1532. In 1534, when Henry was declared head of the English Church, More came into conflict with his master, and after having been arrested at Chelsea, died upon the scaffold in the following year.

At his death the house passed into the hands of the king. In 1682 it was bought by Henry Duke of Beaufort, from whom it was renamed Beaufort House, and in whose family it remained for many years. After having stood empty for twenty years the house was bought by Sir Hans Sloane, who had it pulled down in 1740.

The turning beyond is Danvers Street, named

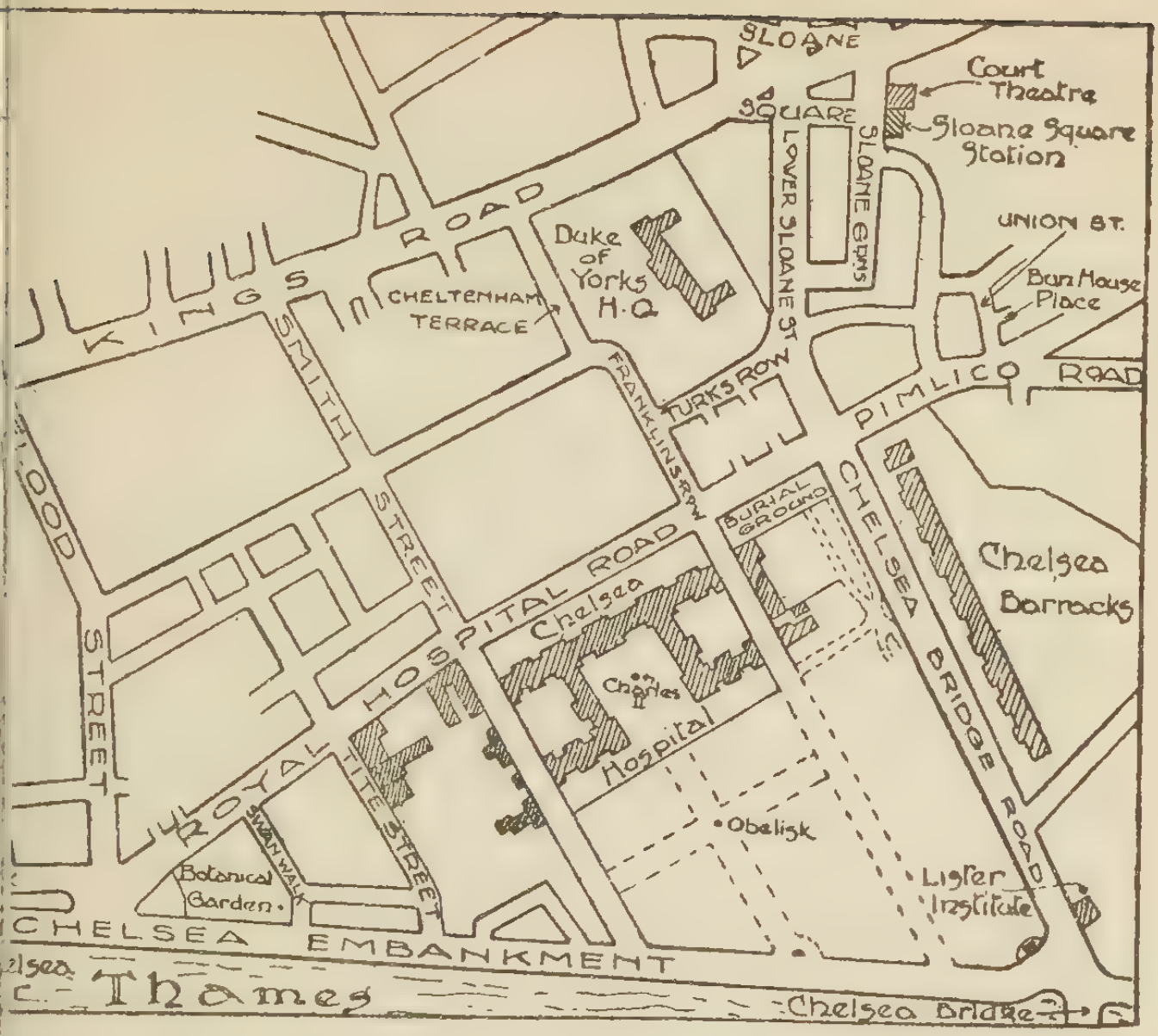


after Sir John Danvers, who built his house here. On the corner house are two stones inscribed :

This is Danvers Street, begun in ye year 1696 by Benjamin Stallwood.

This house rebuilt by J. Cooper 1858.

On the west side of Danvers Street, surrounded by a hoarding, is Crosby Hall, bought by the



University and City Association of London in 1908, and in 1910 carefully removed from Bishopsgate, to a corner of Sir Thomas More's garden, and rebuilt stone for stone. The hall took its name from its builder, Sir John Crosby, a grocer and alderman of the City of London.

Stow, in his *Survey* (1603), has given us an interesting paragraph regarding Crosby Place:

> Then have you one great house called Crosby Place, because the same was built by Sir John Crosby, grocer and woolman. . . . This house he built of stone and timber, very large and beautiful, and the highest at that time in London. He was one of the sheriffs, and an alderman in the year 1470, knighted by Edward IV in the year 1471, and deceased in the year 1475; so short a time enjoyed he that his large and sumptuous building.

The large hall has a magnificent roof and a tall oriel window, and is available for meetings. It contains two large panels of tapestry placed there upon loan.

About 1518 Sir Thomas More bought Crosby Place, and when the hall had to be moved or destroyed it was a happy thought to bring it to the site of part of More's Chelsea home. (*Crosby Hall may be seen by applying at More's Mansions adjoining.*)

Returning to Cheyne Walk and continuing eastward, we come again to Chelsea Old Church, the entrance to which is in Church Street. It was the parish church of Chelsea until the consecration of St. Luke's, Chelsea's new church, in 1824, when it became a chapel of ease.

Henry Kingsley in his novel *The Hillyars and the Burtons* describes the church as follows:

> Four hundred years of memory are crowded in this dark old church, and the flood of change beats round its walls and shakes the door in vain, but never enters. The dead stand thick together here, as if to make a

brave resistance to the moving world outside, which jars upon their slumber. It is a church of the dead. I cannot fancy anyone being married at that church—its air would chill the boldest bride who ever walked to the altar. No, it is a place for old people to creep into, and pray until their prayers are answered and they sleep with the rest.

On the right-hand side of the porch is a large bell with the following story:

In 1679 the Hon. William Ashburnham was approaching Chelsea by water, the night was foggy, the tide was strong, the waterman had lost himself, but suddenly the church clock struck nine and guided them to safety. The bell was given and endowed as a thank-offering to be rung every night at nine o'clock. The custom was continued until 1825.

Passing into the church and turning to our right into the south aisle, we come to some chained books, a gift by Sir Hans Sloane, and the only chained books of which I know in a London church.

In this aisle is a magnificent monument (1595) to the memory of Gregory, tenth Baron Dacre of the South, and Ann Lady Dacre, sister of Thomas Sackville and founder of the Emmanuel Hospital, Westminster. Opposite are two brasses to Sir Arthur Gorges (cousin of Sir Walter Raleigh and friend of Spenser) and his wife, and also an epitaph to his grandson Arthur.

Next we come to the south chapel built by

Sir Thomas More. His private pew was here in front of the wide arch. In the south-west corner is the fine but much mutilated memorial of the Duchess of Northumberland, the mother of Robert Dudley, Earl of Leicester, and favourite of Queen Elizabeth, and Guildford Dudley, the ill-fated husband of Lady Jane Grey. At the east end is the tomb of Sir Robert Stanley (d. 1632), the second son of William Earl of Derby.

On leaving the More Chapel for the chancel, we pass under an arch of fourteenth-century date, the capitals of which were later carved from designs by Holbein. On the south of the chancel is the plain memorial of Sir Thomas More. He himself designed it and wrote the long Latin epitaph.

Above is the More crest—a moor's head—his arms and the arms of his two wives. Although More took great pains in designing this tomb it is uncertain whether he was ever laid here. His head, which was placed on London Bridge, was afterwards recovered by his daughter, Margaret Roper, and placed in a vault in St. Dunstan's Church, Canterbury. More's first wife is certainly buried here.

In a recess on the north side of the chancel is a table tomb to the memory of the Bray family. It originally stood in the middle of the chancel. Notice also the remarkable Renaissance arched tomb of Richard Gervaise, 1563.

The Lawrence Chapel

Note the fine thirteenth-century roof which was uncovered during restoration in 1910. The altar table and enclosing rails probably date from Charles I's time.

The pulpit is of the latter part of the seventeenth century; John Wesley, Romaine, and Whitefield have preached from it. The canopy has long since disappeared. The tattered flags aloft are those worked and presented to the Chelsea Volunteers by Princess Charlotte.

In the north aisle is the Lawrence Chapel (fourteenth century), where we see memorials to several members of the Lawrence family, bankers and goldsmiths. Mrs. Sara Colville, whose striking figure with raised hands attracts attention, was a Lawrence. There is a tradition that in this chapel Henry VIII was secretly wedded to Jane Seymour several days before their public marriage. Notice the squint giving a view of the altar to those in the chapel.

On the north wall, a little farther west, is a tablet to the memory of Wm. Freud de Morgan (d. 1917), artist, potter, inventor, and novelist.

Still farther west is the tomb of Lady Jane Cheyne (d. 1669) wife of Charles Cheyne. During the Civil War she, with a slender garrison, held Welbeck House for the king. She is represented lying on her left side, her arm on a cushion and an open book at hand.

At the extreme west end remark the chalice-

font of marble with its fine original oak cover of 1673.

On our right on leaving the church is Petyt House, rebuilt within recent years on the plan of the former Petyt House which was erected in the reign of Queen Anne by Wm. Petyt of the Inner Temple, and which became the first 'Board School.' The present building is used for parish purposes.

We are now in Church Street, at one time full of good residential houses, but now somewhat fallen from grace.

A little farther northward on our right is Justice Walk, at one time a beautiful avenue of lime trees. It was at the far end of this, on the corner of Lawrence Street, that was situated the pottery at which the famous Chelsea china was made from about 1740 until the removal of the works to Derby in 1784.

Still farther along Church Street is, on our right, the old rectory built about 1700. Charles Kingsley's father was once rector of the parish, and both Charles and Henry Kingsley spent some of their early days within these walls.

At the end of Church Street bear to the right along King's Road, once Charles II's private road. Commoners had to get special permission before being allowed to use it. This road was much traversed by George III when journeying to and from Kew.

[Specially drawn by] [Gordon Home

CHELSEA OLD CHURCH

The second turning on our right is Glebe Place, on the left-hand side of which is a line of the celebrated Chelsea studios. At the bend is a quaint and tiny old house known as Henry VIII's Hunting Lodge, now incorporated with a modern studio. We turn to the right, then to the left and left again, into Upper Cheyne Row. At No. 10 (formerly No. 4) Leigh Hunt, essayist and poet, lived from 1833 to 1840. Return to the corner of Cheyne Row where is the Roman Catholic Church of the Redeemer. This stands on the site of Orange House where Wm. de Morgan (see page 17) had his pottery for a time.

Turning left into Cheyne Row we reach No. 24, at which Thomas Carlyle and his wife lived from 1834 until the end of their lives. Mrs. Carlyle died in 1866 and Carlyle in 1881.

In 1895, fourteen years after the death of Carlyle, the house was bought by public subscription and opened to the public. One could easily spend several hours in this house, so full it is of Carlyle memories, which include manuscripts, books, pictures, sketches, autograph letters, etc. New relics are being continually added, the latest addition at the time of writing is Mrs. Carlyle's needle case or *etui*, willed by the owner to Harvard University, U.S.A., and by them generously transferred to its natural resting-place.

Practically the whole of the building is at the visitor's disposal, including the double-walled

attic study which Carlyle had specially built in the vain hope of finding quiet from the outside world. Here he wrote *The French Revolution* and *Frederick the Great.*

The house is fortunate in its custodians, and attracts visitors from all over the world. Japanese visitors are quite usual. Carlyle is much studied to-day in Japan and *Heroes and Hero Worship* is a text-book in the colleges.

Visitor's fee 1s. (*Saturdays* 6d.)

On the side wall of No. 16 is a tablet inscribed, 'This is Cheyne Row 1708.'

On leaving Cheyne Row turn left along Cheyne Walk, pass Oakley Street, cross the road, and walk into the garden. On the left, opposite his house, is a memorial fountain to Dante Gabriel Rossetti, by Ford Madox Brown and George Seddon. At the far end of the garden bearing slightly to the left is Royal Hospital Road, formerly Queen's Road and Paradise Row. A short distance along this on the right is Swan Walk, into which for two reasons we turn. Firstly, it is a charming bit of Old Chelsea, and secondly, on the west side is an entrance to the Botanical Garden, or Chelsea Physic Garden.

In 1722 Sir Hans Sloane, being naturally interested in medicinal herbs, presented the site to the Apothecaries Society. In 1899 the garden was placed in the hands of the Trustees of the London Parochial Charities, and is still main-

tained by them as a place of research for students and teachers. It is well worth endeavouring to gain admittance to this old world garden, in the centre of which is a statue of Sloane (in wig and doctor's gown) by Rysbrack, 1733. *A courteous application for admission at the gate in Swan Walk may be successful, or written application may be made to the Clerk to the London Charities, 3 Temple Gardens, E.C. 4.*

Returning to Royal Hospital Road, we continue eastward until Chelsea Hospital is reached.

At the far end of the main building, opposite Franklin's Row, is a broad road leading southward, and a few steps along this on the left are the offices of the hospital. Opposite is the entrance, where we shall find several pensioners ready and willing to take us round. (*A gratuity is expected.*)

The Royal Hospital was built (1682–92) on the site of a theological college of James I's time, and is still called colloquially 'The College.'

Sir Stephen Fox, a statesman of the time of Charles II and Queen Anne, suggested to Charles that the site should be utilized for a home for old soldiers. Nell Gwynn is often stated, without foundation, to have been the originator of the scheme. Fox not only made the suggestion, but also contributed handsomely to the cost of the building. Wren was called upon to prepare the plans, and the foundation-stone was laid by Charles II.

Chelsea Hospital

This splendid building is the home of more than 500 old and disabled soldiers. We are bound to have seen plenty of them on this ramble. In winter their coats are dark blue, in summer they are bright scarlet, the change being made on May 29th—Oak Apple Day.

The building consists of three quadrangles each open on one side. In the centre one stands a statue of Charles II by Grinling Gibbons. On Founder's Day—May 29th—this statue is decorated with oak leaves in memory of Charles II. May 29th is the anniversary of his restoration to the throne, and the oak leaves commemorate his escape by hiding in an oak tree at Boscobel after the Battle of Worcester, September 3, 1651.

Among the interesting things that we see is the Chapel, with its fine painting of *The Resurrection* by Sebastian Ricci, and captured colours from Flanders, America, Canada, etc. The Hall is now used as a recreation-room, but was formerly a dining-room. Here there is good carving and some interesting royal and military portraits.

In the Infirmary is incorporated Walpole House, the seat of Robert Walpole for about twenty years from 1723.

After leaving Chelsea Hospital we make our way to Franklin's Row, which leads to Cheltenham Terrace, on the right of which is the Duke of York's Headquarters—the chief depot of the London Territorial Forces. It was formerly the

Duke of York's Military School, founded in 1801 by the Duke of York as the Royal Military Asylum for soldiers' sons, but in 1909 the boys were removed to Dover.

At the end of Cheltenham Terrace is King's Road. Turn to the right and straight ahead to Sloane Square, where on an island is a memorial to the men and women of Chelsea who gave their lives in the Great War.

No. 11

IN THE TRACK OF THE GREAT FIRE

BY

WALTER G. BELL, F.S.A., F.R.A.S.

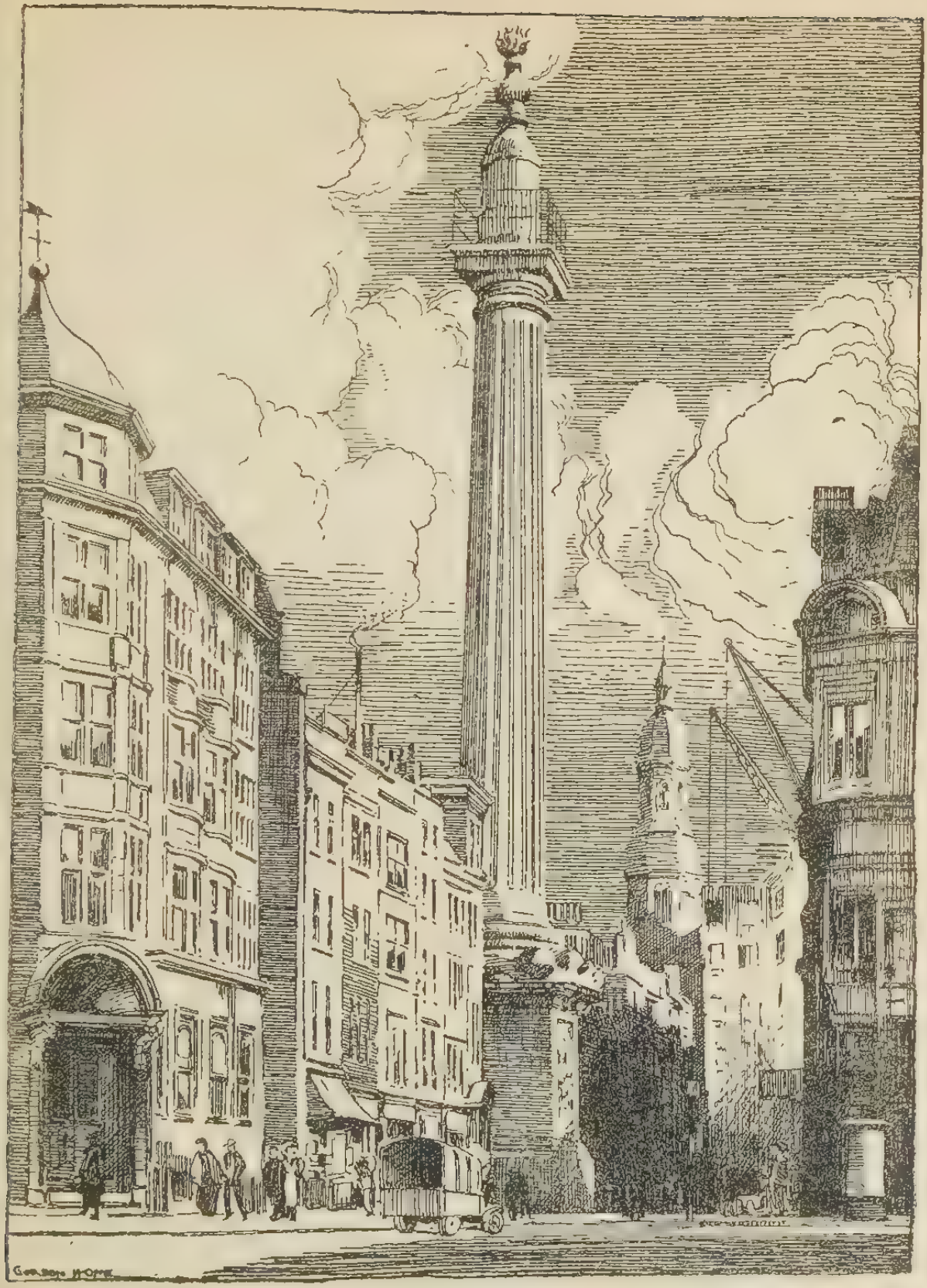
'THE Monument' rises high above a city that is notable for its high buildings and church towers and spires. There is the Monument Station on the Underground Railway, which disgorges thousands of office workers each week-day. You find Monument Yard, and at hand Monument Chambers. Yet how many, I wonder, of the half-million people of all conditions who are said daily to pass into the City and pass out ever associate the names with the Great Fire that desolated London two and a half centuries ago?

The Fire Monument was raised by Sir Christopher Wren, in the words of the Act of Parliament that authorized it, 'the better to preserve the memory of this direful visitation.' First he had designed, to surmount the tall pillar, a colossal figure of King Charles II under whose encouragement London was rebuilt. Flames carved in stone, as if breaking out of the narrow window

apertures, would recall how the disaster happened. As the Monument stands, there is not much in it to suggest the burning of a great city, and familiar as all have become with it, a great many people have forgotten its purpose.

On the morning of Sunday, September 2, 1666, as near as time can be fixed at two o'clock, when darkness lay over the sleeping city, the Great Fire of London broke out—not actually here. The Monument stands 130 ft. west of the spot where sparks first rose. It is a popular legend, and like so much else in popular legend is inaccurate, that the height of the Monument, 202 ft., measures the exact distance away of the house of Farynor, the King's baker, in Pudding Lane, where the Fire started and wherein his unfortunate servant girl perished in the flames.

It is worth all the trouble taken in climbing the many steps to the iron cage at the top of the Monument (fee, threepence) to get the view of London at this height. One sees from it the whole area burnt, and, of course, very much more, for London has grown so vast that the eye does not even reach its borders. It looks a small space that the flames devastated when you mark it out, for the Fire was confined to that central area we know as the City. Restoration London, in the measures of to-day, would rank as a small city. All told, in the City, Liberties, and outskirts, it had about half a million population.



Specially drawn by] [*Gordon Home*

THE MONUMENT
From Fish Street Hill

In the Track of the Great Fire

The Great Fire consumed close upon five-sixths of the City within the Wall. The City Wall has long since been destroyed, leaving but few fragments visible above ground. Its line is best traced by the sites of the gates, recalled by street names—Ludgate, Aldersgate, Cripplegate, Bishopsgate, Aldgate, and others. A large section of the western Liberty, from Newgate and Ludgate to near Temple Bar and down to the Thames-side, was also desolated. In its longest extension, from All Hallows Barking Church east to Middle Temple west, the line of flame was little short of one and a half miles, but its depth back from the river was very much less, and was deepest from the waterside to Cripplegate, about one thousand yards.

Acreage means little to the townsman, whose view at every point is circumscribed by the houses in between. Rarely can he get an extensive vision, save from some height, as the top of the Monument or St. Paul's, but it will make the account complete to give the loss as a surveyor would render it :

Burnt within the City Wall ..	373 acres
Burnt without the City Wall..	63 acres
Total area burnt	436 acres

No fewer than 13,200 houses were destroyed, built upon some 400 streets, courts, and alleys.

Old London

Restoration London was, with but rare exceptions, timber-built, and after a dry summer the framed houses, themselves dry as a chip, burnt like matchwood. The town presented a close mass of highly inflammable material, divided up by many short, winding streets, so narrow that seldom, save in the principal thoroughfares, could two carts pass without one backing to a crossing. That was Old London. These conditions explain the extraordinary rapidity with which the flames spread, and the intense heat of the Fire, so great that over considerable areas it was impossible to approach close to the burning buildings.

Eighty-seven City churches were burnt, of which three only were repairable, though Sir Christopher Wren, in some of his new fabrics, utilized parts of the walls and towers that were left standing. St. Paul's Cathedral was a roofless ruin, with gaping windows open to the weather. Guildhall was burnt out, but its stout walls stood; Gresham's Royal Exchange, with all its statues of the kings and queens of England, toppled to the ground. The flames broke into Newgate and every other City prison. For four days and nights, Sunday to Wednesday inclusive, London burnt, and when at last the ashes were cold the City presented a widespread picture of desolation.

I must confess some difficulty in endeavouring to follow ' In the Track of the Great Fire.' All this wide area indicated is in the track of the Fire.

The only way to encompass it would seem to be to make a pilgrimage about the Fire's edge and so try to grasp its extent. The river forms a convenient base line. Eastward the farthest extension of the flames was at All Hallows Barking Church ; they licked the dial of the clock that projects out from the tower, and the figures had afterwards to be repainted. That, happily, was all the damage done to this historic church, now writing a new page in its record as headquarters of the continuing war organization known as 'Toc. H.' The parsonage close about it was burnt down. The flames thence travelled direct down to the river.

For a length roughly of a mile and a half nothing was left standing on the river-front. The Tower of London, which in any case would have been protected by its water-filled moat and high masonry walls, was never actually imperilled, but westward a clean sweep was made. King Charles II's Custom House occupied but a part of the site that to-day's Custom House covers. Billingsgate was not a covered market and tall building such as we know, but actually a deep indentation of the river in the bank, against the open quays of which boats moored, bringing to London much else besides fish.

London Bridge crossed the river at a little distance, at the line of St. Magnus Church. This was the Old London Bridge of nineteen stone

arches, built by Peter of Colechurch in King John's reign, and being covered with houses, leaving a narrow, much obstructed way between, it formed a continuous street upon the Thames. The flames caught the houses and burnt them over one-third the length of the bridge. There being a gap at this point, the Fire went no farther.

The narrow paved way immediately before the tower of St. Magnus Church, in the direction of the river, is, in fact, a remaining fragment of the road on to Old London Bridge.

Where Cannon Street Railway Station stands on the bank was, in King Charles II's time, the Steelyard, the emporium of the Hansa merchants. It was left a ruin in the first day's fire, which by midnight on Sunday had reached an alley or two past Three Cranes Wharf.

Queenhithe still makes an indentation of the river bank. In mediaeval London, Queenhithe and Billingsgate, the one above and the other below the bridge, made the Port of London, and therein the little craft of that age tied up. So Queenhithe, which to-day has a considerable water surface, mostly used for floating lighters and barges to the surrounding warehouses, is the oldest harbour of the capital. Past this point the river-front has little changed till we come to the Ward of Baynard's Castle, preserving the name of the ancient fortress that guarded the river here, and in antiquity was second only to the Tower of London.

In the Track of the Great Fire

Carron Wharf marks where gaunt Baynard's Castle rose. Till a century ago one of its turrets survived, and also fragments of the lower structure built into dwelling-houses. The old fortress palace, alight from floor to roof, made a grand spectacle at Thames-side in the Great Fire. Its ruined walls were never rebuilt. It passed out of London's life in the flames.

This marked the limits of the Fire along the river westward on the second day.

On Tuesday, September 4, the third day, Blackfriars was alight, a great body of flame was noisily burning up Fleet Street, on its way destroying the Royal Palace of Bridewell, built by King Henry VIII, and by evening the Fire was in the Temple of the lawyers. The wayfarer in the Temple can trace the ravages of the Fire more clearly than elsewhere in London, for substantially the whole of Inner Temple was burnt out, and nothing of Middle Temple save one house—Lamb Building, which stands isolated before the church. Part of the roof of the old Inner Temple Hall (the Society rebuilt their Hall in Queen Victoria's reign) ignited and the flames were very near the Temple Church, but happily it was spared. Around the church the buildings were burnt, save at Inner Temple Lane, the paved passage into Fleet Street. The Master's House went down in the conflagration.

The Fire entered the Temple at King's Bench

Walk, where sparks and brands from the flaming houses were carried by the wind across the wide open space. The best of the old buildings of the Temple to-day are those of King's Bench Walk, with delightful doorways, which attract the attention of every artist and architect. These were built fourteen years after the Great Fire.

In Fleet Street itself the Fire stopped (on the south side) just short of Inner Temple Lane, over the arched entrance of which still stands the timber front of an old house dating from 1611, in the reign of King James I, which, with praiseworthy public spirit, the London County Council has preserved.

Opposite (north side) there stood in the writer's recollection two old Stuart timber-built houses between Fetter Lane and St. Dunstan's Church, but these were demolished in the year 1892. They marked the limits to which the Fire burnt, a corner house at Fetter Lane having been blown up by gunpowder to stay its progress farther west.

The wayfarer who has made the long walk with me from the Custom House, along Upper and Lower Thames Street, and through the Temple into Fleet Street, has now visited the extreme eastern and western extensions of the Great Fire of London, and it may be has got a new measure of the immensity of that vast mass of flames. But one sheltered nook at the City's edge I will take him into.

In the Track of the Great Fire

Clifford's Inn, an ancient Inn of Chancery, stands behind St. Dunstan's Church, with footways giving entrance from Fleet Street and from Fetter Lane. It has been sadly mutilated, but look around and you will see houses on all sides, and the old hall, which were standing when London was burning in the Great Fire—all except one. The row facing the little garden (to-day covered by the sheds of the Army Spectacle Department) dates from 1663, and No. 12, the oldest house in the Inn, in parts from 1624. No. 13 alone is a modern house.

The flames, which had burnt across the City when travelling up Fetter Lane looked in at Clifford's Inn and destroyed one house, then occupying the site of No. 13 at the gate. The others it spared. Once again this picturesque Inn of Chancery is threatened with demolition, and it is to be feared that the speculator's hand will be less sparing of these red-brick buildings, now weathered to a pleasant purple, that give so much of its charm.

To measure the depth of the Great Fire of London back from the Thames, we must proceed north and north-east, making those points of the compass for some time. Burning up Fetter Lane, the flames turned inwards at East Harding Street, there meeting the fire that had earlier broken through Newgate. Then the line passes at an angle through the choked property around, over

Pye Corner

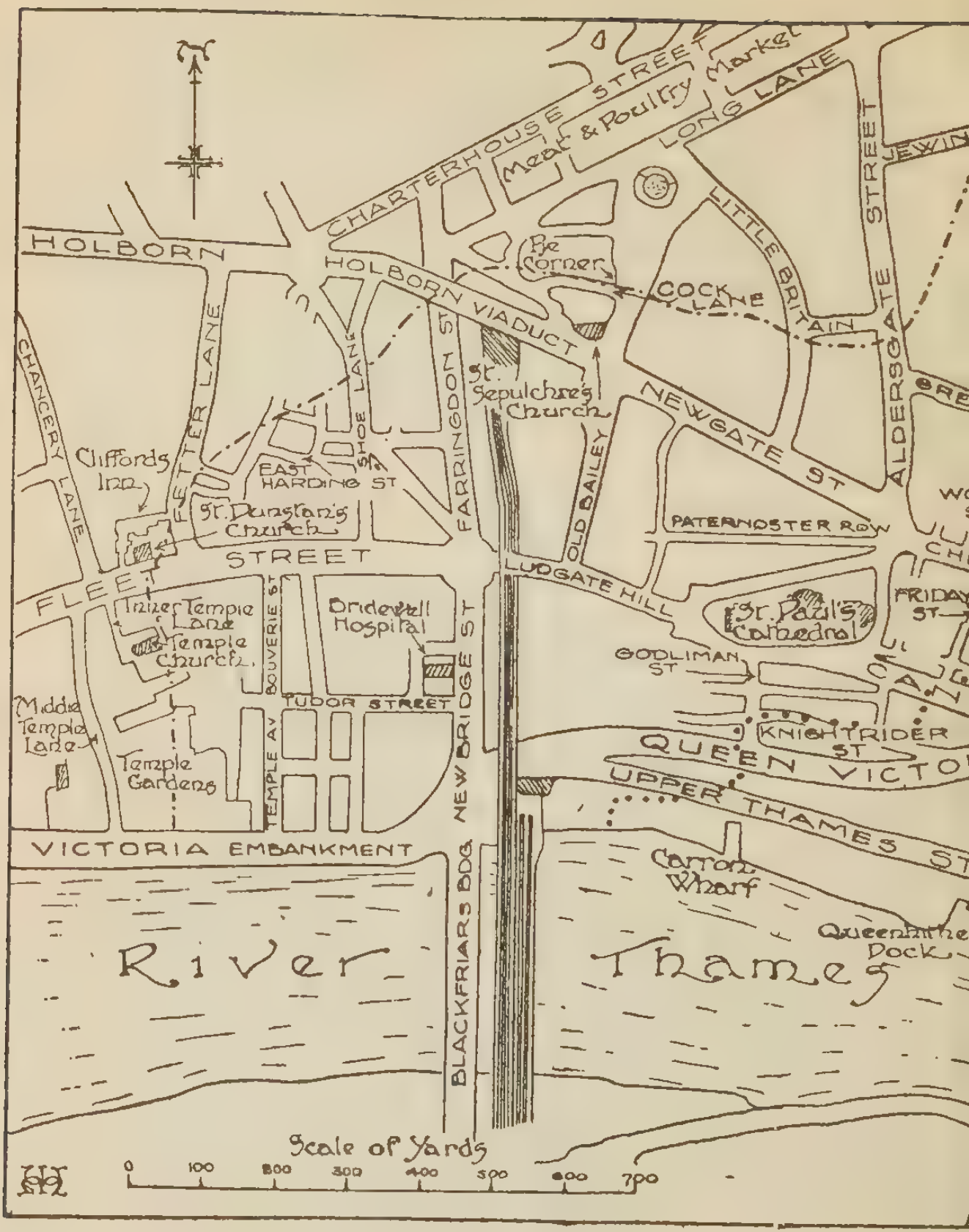
Shoe Lane, to where Holborn Bridge crossed the little Fleet River near by St. Andrew's Holborn Church. Thence the Fire is traced almost due east to the entrance of Smithfield.

Pye Corner, Smithfield (also called 'Pie' Corner), does not figure on the map, nor is it among the street names. It seems to have been a rough geographical expression, but it has undying association with the Great Fire of London. Who does not remember from childhood's days the whimsy:

> The Fire of London began at Pudding Lane, and ended at Pie Corner.

Maybe that is all that many people know of the Fire; that, at any rate, is not forgotten. Pye Corner was where Cock Lane (itself famous for its ghost) meets in Smithfield the north end of Giltspur Street, not many steps out of Holborn past St. Sepulchre's Church and its trim little watch-house.

Look up at the corner of the new red-brick building, the ground floor of which is a surgical instrument maker's shop. It stands on the site of the demolished 'Fortune of War Tavern,' marking where, at Pye Corner, the Fire ended. In a niche of the wall, raised high, you will see the carved figure of the Fat Boy, to-day made resplendent in a coat of gilt, and one of the best surviving of the signs of London.


HOLBORN
CHARTERHOUSE STREET
Meat & Poultry Market
LONG LANE
LITTLE BRITAIN
ALDERSGATE STREET
Pie Corner
COCK LANE
HOLBORN VIADUCT
CHANCERY LANE
FETTER LANE
SHOE LANE
FARRINGDON ST
St. Sepulchre's Church
NEWGATE ST
OLD BAILEY
PATERNOSTER ROW
Cliffords Inn
EAST HARDING ST
St. Dunstan's Church
FLEET STREET
LUDGATE HILL
St. Paul's Cathedral
FRIDAY ST
GODLIMAN ST
Inner Temple Lane
Temple Church
BOUVERIE ST
Bridewell Hospital
TUDOR STREET
Middle Temple Lane
Temple Gardens
TEMPLE AV
NEW BRIDGE ST
KNIGHTRIDER ST
QUEEN VICTO
UPPER THAMES ST
VICTORIA EMBANKMENT
BLACKFRIARS BDG
Carron Wharf
Queenhithe Dock
River Thames
Scale of Yards
0 100 200 300 400 500 600 700

Approximate Area of the Fire
First Day
Second Day
Total Area Covered
FORE STREET
LONDON WALL
COLEMAN ST.
MOORGATE
LONDON WALL
OLD BROAD ST
BISHOPSGATE
LOTHBURY
Bank of England
Royal Exchange
CORNHILL
LEADENHALL ST
LOMBARD ST
KING WILLIAM STREET
WALBROOK
FENCHURCH STREET
Mincing Lane
Mark Lane
Cannon Street Station
EASTCHEAP
The Monument
GT TOWER ST
Pudding Lane
All Hallows Barking Church
THAMES ST
LOWER THAMES ST
St. Magnus Church
Billingsgate
Custom House
Tower of London
LONDON BRIDGE
Site of Old London Bridge

In the Track of the Great Fire

It is an old, old story that the Fat Boy bore on his chubby chest an inscription which set out for all to read :

> This boy is in memory put up for the late Fire of London occasioned by the Sin of Gluttony, 1666.

The Fat Boy is so figured in a print by J. T. Smith, of 1791 ; but it has to be said that a careful examination of the lad made before the gilding a few years ago, failed to reveal any indication of the famous inscription. Maybe age, rain, and weather have between them obliterated it. There must have been some substance for it, for long ago it was told of a Nonconformist divine that when preaching on the anniversary of the Great Fire he asserted :

> That the calamity could not have been occasioned by the sin of blasphemy, for in that case it had begun at Billingsgate ; nor lewdness, for then Drury Lane would have been first on fire ; nor lying, for then the flames had reached the City from Westminster Hall. No, my beloved, it was occasioned by the sin of gluttony, for it began at Pudding Lane and ended at Pie Corner.

If the meaning is that the Fire of London was finally subdued at Pye Corner, then the statement is wrong, for the flames continued to burn and spread for a day and a night after. St. Sepulchre's Church was closely encompassed ; the fine mediaeval tower and the old walls of the fabric still stand, though great damage was done by the flame and heat, which melted the bells.

The Northern Limits

Still east and north-east, the circuit of the Fire follows the line of the City Wall above Newgate to Aldersgate, involving what was Christ's Hospital (the Blue Coat School), large parts of which were burnt out; then it goes direct north by the line of the City Wall, where it made a sharp angle and turn to Cripplegate.

The Great Fire, as already said, reached no farther north than Cripplegate. In the ample churchyard there—assuredly the most attractive churchyard garden in London—you may find the stones of Cripplegate, preserved when the gate was destroyed in the eighteenth century, but the City has not been at cost and pains to rebuild it.

From Cripplegate, along the wide street now known as London Wall, halfway to Moorgate, the City Wall confined the flames. Late as 1666, and indeed, long after, the City Wall on this northern side was a tall, fairly complete, and formidable structure of masonry, an actual defence for the town it enclosed.

Short of Moorgate the limits to which the flames reached began to bend south towards the river, crossing the upper end of Coleman Street, environing all Lothbury and Throgmorton Street to where the last makes junction with Broad Street. Thence there is a drop to Leadenhall, where the old East India House just escaped. The line continues east across Fenchurch Street between Mincing Lane and Mark Lane, and between these

two thoroughfares down to the foot of Mark Lane in Great Tower Street, and soon meets All Hallows Barking Church, where our perambulation set out.

Those who have gone so far, by this time not a little foot-weary, will have made the full circuit of London's Great Fire.

It had burnt out most, but not all, of what we know as the City. Only 75 acres within the Wall were left standing, where 373 acres had been destroyed, but there remained eleven parishes in the Liberties which had not been given up to the flames. Yet the loss comprised substantially every one of the historical streets. Wherever you traverse within the compass of the City Wall, save at the extreme east and north-east, there the Fire had been.

Cheapside stood at the centre of the Fire. It burnt from end to end, nothing there being saved. Cornhill, Lombard Street, Threadneedle Street, the purlieus about the Bank of England, the Mansion House, and the Royal Exchange all went down in the flames. Gracechurch Street to Leadenhall was burnt throughout, the Fire was in Fenchurch Street and through the length of Eastcheap. All Cannon Street was consumed, and all Thames Street, Upper and Lower, stretching away from the Custom House to Blackfriars.

Cannon Street at the time of the Great Fire ended where the railway terminus to-day stands; the modern street extends its line over what was

St. Thomas's Lane and Basing Lane to St. Paul's. The Cathedral in 1666 had no thoroughfare about it, at the north being Paternoster Row, narrow as you now find it, and south, Carter Lane, equally narrow. Traffic east and west made a considerable circuit at St. Paul's, the cathedral being isolated in its green churchyard, wherein many drapers and other merchants stacked their goods, thinking the flames would never reach there. St. Faith's Church, in the crypt of Old St. Paul's, was stored full with the booksellers' stocks. Nothing was saved.

All Newgate Street, all Ludgate Hill, and the Old Bailey and five-sixths of Fleet Street were destroyed, and everything north of Cheapside. If the rambler in the City keeps to the main streets, avoiding only those in the north-east corner about Bishopsgate and Aldgate, everywhere he will be in the track of the Great Fire of London.

It burnt not alone the churches and public buildings, but also the halls of the City companies, which played so large a part in the commercial life of the day. The halls of forty-four companies were razed to the ground, and so far as I have been able to trace, no more than seven escaped this fate. That is why, with only a rare exception, like the Merchant Taylors, there are no companies' halls standing to-day which even in parts date back beyond the Great Fire.

The City took many years to rebuild. It is a stupid boast that the Monument bears in one of

its inscriptions: 'London rises again, whether with greater speed or greater magnificence is doubtful; three short years complete that which was considered the work of an age.' Luckily it is set up in Latin, which few people, if we are honest with ourselves, read.

The best corrective to this monstrous untruth is found in the fact that in 1674—eight years after the Fire—an address by the citizens to Parliament sets out that houses in the City left empty, and sites yet unbuilt upon, numbered 3,000, being nearly one-sixth of the total of the City and Liberties. Four years after the Fire the rebuilding of a single church had not even been begun. Guildhall, the centre of the City's government, was not out of the hands of workmen engaged upon its repair until December, 1674.

After the Great Fire the walls and roof of Guildhall were raised in height, it is said by Sir Christopher Wren, though the City records are curiously silent concerning that master architect's association with the work. If you look high in the interior, the contrast is plain between the upper courses of the masonry and the flame-licked stones below.

Excavations for foundations of St. Paul's were not begun till seven or eight years after the Fire, and the vast fabric was not completed till 1710.

Apart from the Monument, the City has very little indeed to recall the vast catastrophe. What

loss was involved it is impossible to say with even a rough degree of accuracy, for money values have entirely altered, but it is unlikely to exaggerate if the citizens' loss is put at forty millions sterling in values of to-day. There was no fire insurance. Even with this frightful example of risk before them, the citizens allowed another fifteen or twenty years to pass before any system of fire insurance became at all general, and then it was expensive.

If London's development over two and a half centuries has entirely obliterated all traces of the Fire, the wanderer about the City may still find much to interest him in seeking out the still surviving houses of the great period of rebuilding which followed the flames.* Necessarily they are sparse in number, but more are standing than most people imagine. In these pages I can give attention to but a few, and choose those in the leading City thoroughfares.

Cheapside has, in the red-brick house at the corner of Friday Street, bearing upon its front the carved stone sign of 'The Chained Swan,' probably the earliest of these post-Fire houses. This was one of the first important streets to be rebuilt, and from crudities of the house that are apparent,

* I have dealt with these in some detail in a paper on 'Surviving Houses in London built after the Great Fire,' published in *Transactions of the London and Middlesex Archæological Society, New Series, vol.* 4, *pp.* 189-210.

especially in the matters of windows and lighting, I imagine that it was erected not later than 1667–1668, before the general design repeated in so many other houses had been developed.

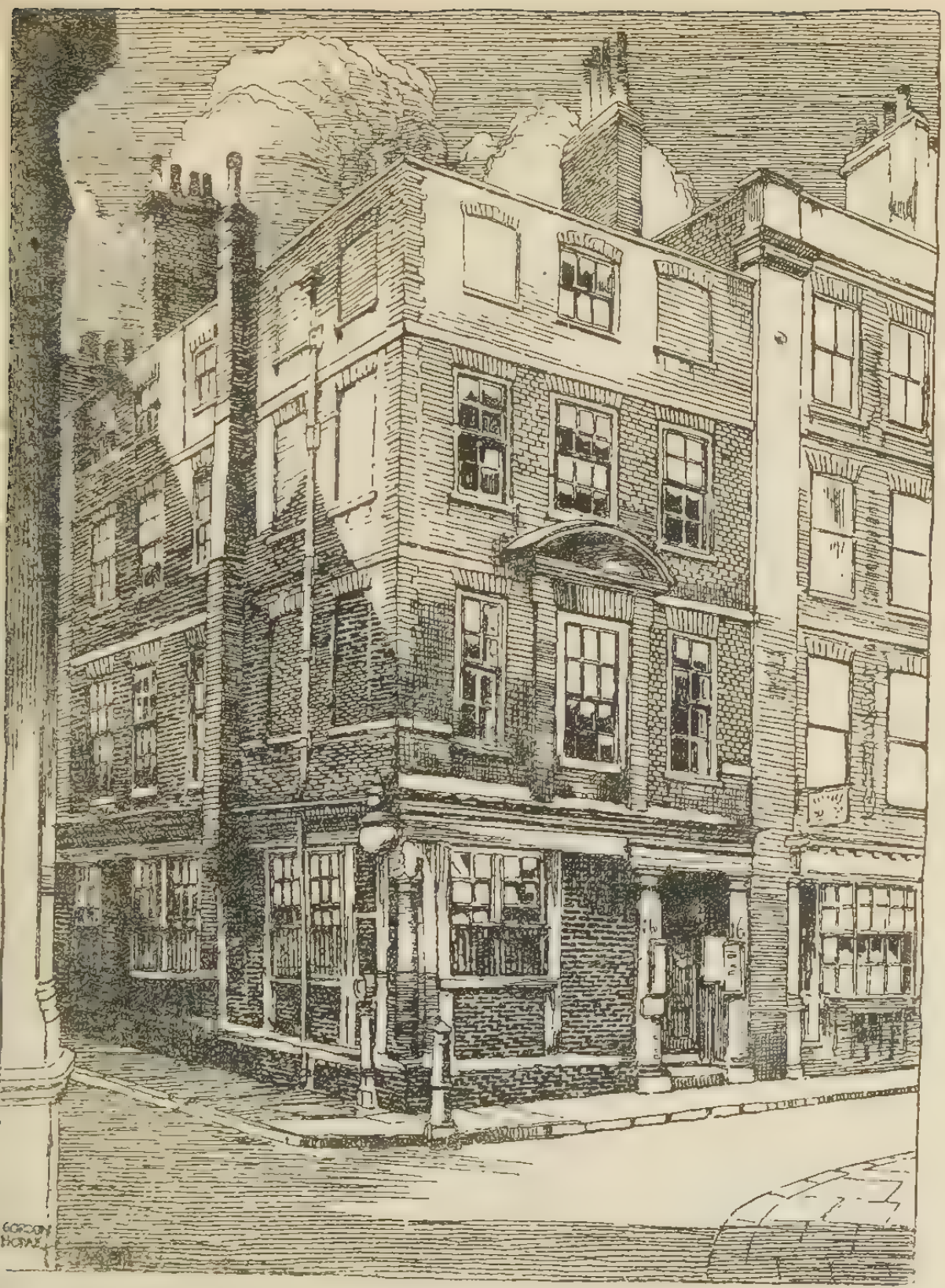
A modern tablet set up, which asserts that this was the only building in Cheapside to escape the Great Fire, may be disregarded.

Across the way, at the Wood Street corner, are three tiny shops, each with one room above, standing beneath the spreading branches of the plane tree which is, I suppose, the most famous of our London trees. They are much the smallest buildings in the City. They, too, are old, dating from 1687, in the short reign of King James II. They stand upon this important frontage because the shallow site—a few feet only—will not allow any larger building.

In Milk Street, visible from Cheapside, is a typical post-Fire house, now (1924) condemned to come down.

Elkington's, in Cheapside, once known as 'The Old Mansion House,' is another house of the period, but its true character has for generations past been concealed by the stucco and ornament plastered upon its front. Within is a magnificent chestnut staircase, reaching in a well from the first floor to the top story.

In some respects, the most interesting of these City houses of the period of the Great Fire that are left standing is one in Knightrider Street and



Specially drawn by] [*Gordon Home*

THE CORNER OF KNIGHTRIDER AND GODLIMAN STREETS

The ground floor is perhaps a pre-Fire relic

Godliman Street. It makes the corner, immediately facing the rear premises of the Civil Service Stores, and is close by St. Paul's. There is little air of distinction about its plain exterior: but notice that the ground floor contains a stout timber framing. It is almost on the street, for the thread of paving is only a foot or two wide.

It is my opinion that this lowest story of the old house has actually passed through the Great Fire, and out of the heat of London's flames still stands. A careful eye will soon detect that the brick which fills up the spaces within the timber frame is a different brick from that which makes the three stories above—different in substance, in the colour to which weathering has brought it, and (more important) in size. It is smaller.

The house, in short, is of two periods. Now, the first lesson taught by the Fire was the extreme danger of timber building in a crowded city; in the Proclamation issued within a week of London's ashes being cold, King Charles II explicitly ordered 'that no man whatsoever shall presume to erect any house or building, great or small, but of brick or stone.' The subsequent Act of Parliament for rebuilding London directed that timber should not be used save in the door and window frames, joists and floors, and roofs of houses, and all walls were to be constructed of stone or brick alone.

How comes it, then, that here is a timber

framing in what is structurally the most important floor of the house ?

My belief is that a corner building was standing here when the flames of the Great Fire of London burnt across the City ; that this house, ignited by flying sparks or brands, caught fire at the roof, as did so many hundreds of others, and thence the fire burnt down. But it did not wholly destroy the house, leaving this ground floor still erect and substantial.

The owner, so finding it, for economy's sake rebuilt the upper stories to make one complete house of it again, and so it stands to-day. On the Godliman Street front, high up, it bears an excellent example of the rubbed brick ornament that was a popular (and cheap) method of ornament after the Great Fire.

Perhaps the best example of these post-Fire houses is a corner building in Watling Street, back of St. Mary Aldermary Church. Apart from changes made on the ground floor for its use as a restaurant, the house has been little altered since its construction about the year 1674. Notice the protruding band of brick—the ' string course '—which is a feature of all these buildings.

Fleet Street, in its courts on the northern side, has several houses of the time. In Crane Court, Fleet Street, amongst others, is one which bears on its front the date 1672. Dated houses are rare. There are others in Racquet Court, by the foot of

the street at Ludgate Hill. They have been much touched up lately, looking spick and span, but the one in the north-west corner of the court retains the best characteristics of Restoration building.

When he has seen those houses mentioned, the wayfarer in the City will have acquired a very good idea of how London looked when rebuilt with thousands of such houses after the Fire. It should be an interesting pursuit for an idle afternoon to find others that I have omitted.

But to close as I began, it must be admitted that London to-day bears very few scars of the Great Fire, and has little to show that recalls it.

No. 12

COVENT GARDEN

BY

ELMAND EMNETH

LITTLE DORRIT looked into a dim room, which seemed a spacious one to her, and grandly furnished. Courtly ideas of Covent Garden, as a place with famous coffee-houses, where gentlemen wearing gold-laced coats and swords had quarrelled and fought duels; costly ideas of Covent Garden, as a place where there were flowers in winter at guineas a piece, pineapples at guineas a pound, and peas at guineas a pint; picturesque ideas of Covent Garden as a place where there was a mighty theatre, showing wonderful and beautiful sights to richly-dressed ladies and gentlemen, and which was for ever far beyond the reach of poor Fanny or poor uncle; desolate ideas of Covent Garden, as having all those arches in it, where the miserable children in rags among whom she had just now passed, like young rats, slunk and hid, fed on offal, huddled together for warmth, and were hunted about; . . . teeming ideas of Covent Garden, as a place of past and present mystery, romance, abundance, want, beauty, ugliness, fair country gardens, and foul street gutters; all confused together—made the room dimmer than it was, in Little Dorrit's eyes, as they timidly saw it from the door.

Such is Charles Dickens's description of the centre around which we are about to wander.

Starting from the offices of the *Morning Post*, by the intersection of Wellington Street and the

Strand, a few steps along Aldwych bring us to Catherine—once Brydges—Street.

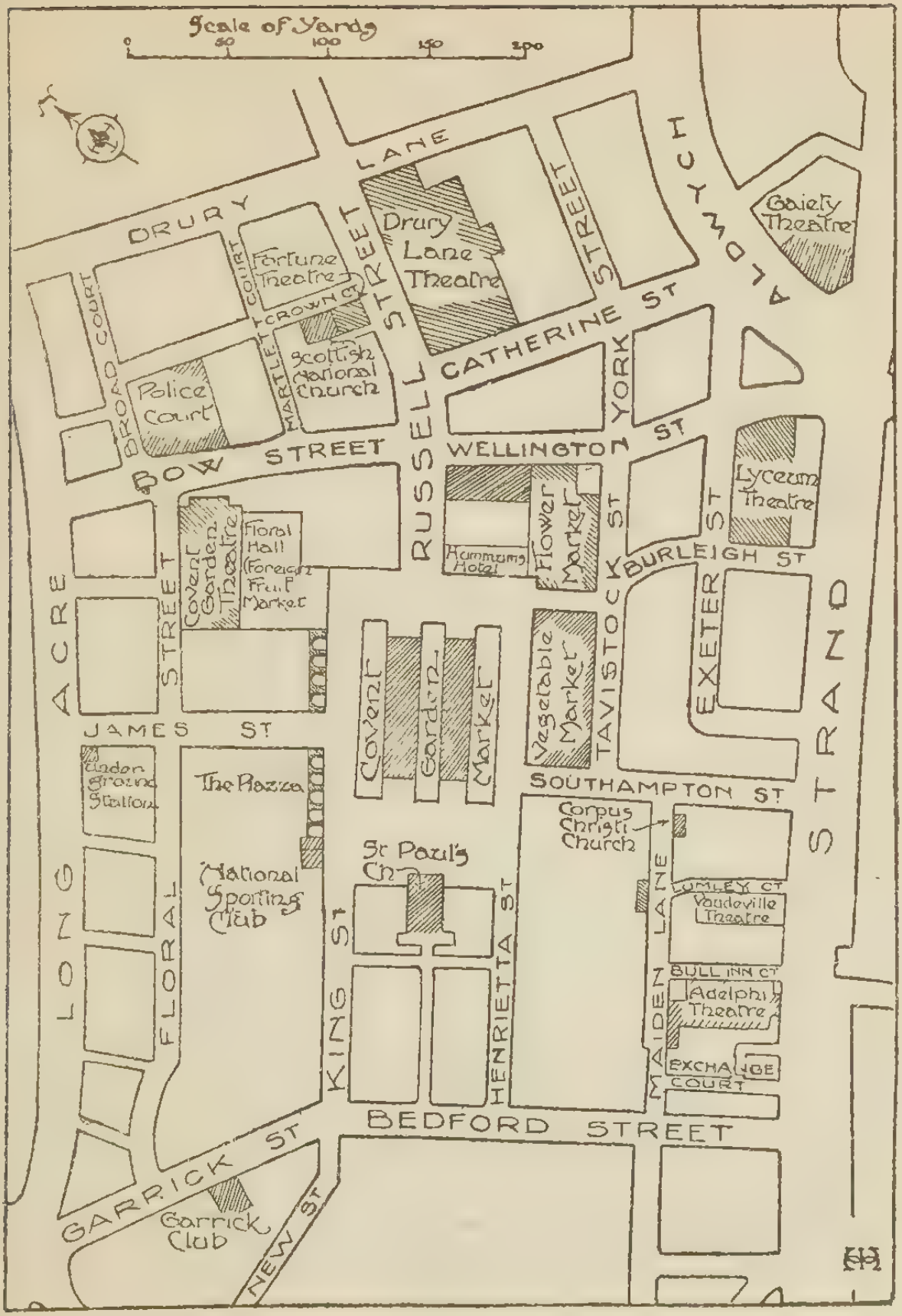
A short distance up Catherine Street is York Street. The centre part of the modern buildings upon the north side (right) covers the site of the old burial ground of St. Mary le Strand, which Dickens probably had in mind as the burial place of Captain Hawdon—'Nemo'—of *Bleak House*:

> A hemmed-in churchyard, pestiferous and obscene . . . a beastly scrap of ground which a Turk would reject as a savage abomination, and a Caffre would shudder at.

Higher up Catherine Street is Drury Lane Theatre. The first theatre here was opened in April, 1663, with Beaumont and Fletcher's *The Humorous Lieutenant*, acted by the King's company under Killigrew. Pepys visited this building on several occasions before it was destroyed by fire in 1672.

Its successor was designed by Wren. Here, on December 1, 1716, an attempt was made on the life of the Prince of Wales (afterwards George II).

It is interesting to note at the time when pantomime seems to have deserted Old Drury—the home of pantomime—that Horace Walpole records that he was present here at one of the riots caused by the first introduction of the pantomime in November, 1744. On March 7, 1751, the House of Commons adjourned an important


Scale of Yards
50
100
150
200
DRURY LANE
Drury Lane Theatre
Fortune Theatre
CROWN CT
MARTLET CT
BROAD COURT
Police Court
Scottish National Church
BOW STREET
RUSSELL STREET
CATHERINE ST
YORK ST
WELLINGTON ST
ALDWYCH
Gaiety Theatre
Lyceum Theatre
BURLEIGH ST
EXETER ST
STRAND
Flower Market
Hummums Hotel
Floral Hall (Foreign Fruit Market)
Covent Garden Theatre
ACRE STREET
Covent Garden Market
Vegetable Market
TAVISTOCK ST
JAMES ST
SOUTHAMPTON ST
London grand Station
The Piazza
National Sporting Club
St Paul's Ch
KING ST
HENRIETTA ST
Corpus Christi Church
LUMLEY CT
Vaudeville Theatre
BULL INN CT
Adelphi Theatre
EXCHANGE COURT
ALDEN LANE
LONG FLORAL
BEDFORD STREET
GARRICK ST
Garrick Club
NEW ST

debate on the Spanish War in order that the members might be present at the performance of *Othello* here.

In building the third theatre, opened in March, 1794, opportunity was taken to bring the front right up to Catherine Street. This theatre fell to fire in 1809. Parliament was sitting at the time, and a motion was made to adjourn in order to discover the extent of the fire, but Sheridan, who was a large shareholder, rose and asked that the calamity should not be allowed to interfere with public business.

The present theatre—the fourth—was opened on October 10, 1812. The committee of management had advertised for an address to be spoken on the opening night, and this led Horace and James Smith to publish *Rejected Addresses*, each a parody of the style of Scott, Wordsworth, Coleridge, and other great writers of the day. To this building the portico was added by Robert William Elliston (see Ramble No. 2) during his lessee-ship, 1819–26, during which time he gained for the theatre its first reputation for scenery.

Among other famous managers of Drury Lane may be mentioned Garrick (1747–76) and Sheridan (1776–1816), who here produced his famous comedies. Here John Kemble played Hamlet in 1783, and his sister, Mrs. Siddons, made her first appearance in 1775.

Edmund Kean and Charles Macready played

between the present exterior walls, but the whole of the interior was reconstructed in 1922.

On Twelfth Night the Baddeley Cake—provided by a bequest of Robert Baddeley (1733–94)—is cut and eaten upon the stage. He was a member of the Drury Lane company, and created the part of Moses at the first production of Sheridan's *School for Scandal.*

The bust and drinking fountain just beyond the portico are to the memory of Sir Augustus Harris (died 1896), who for so many years successfully directed the fortunes of the theatre.

Now turn to the right along Russell Street, beneath the colonnade added to the theatre in 1831. Note the lamp brackets between the piers—they are among the oldest in London.

Across Russell Street is the new Fortune Theatre and Crown Court, into which we pass. On the right is a playground and on the left the Scottish National Church, whose predecessor, erected in 1718, was famous for the long ministry (1832–79) of the Rev. John Cumming.

Beyond the church is Martlett Court (now rebuilt), in which lived the actor, George Frederick Cooke, when he first came to London in 1778. At No. 2 (which stood on the north side about halfway to Bow Street) lived, in 1756, Edward Shuter, the comedian, and John O'Keeffe, the dramatist—now remembered by his song, *I am a Friar of Orders Grey*—was living in this court

in 1779. Miss Mellon (afterwards Duchess of St. Albans) here cooked those nice dinners so appreciated by Coutts the banker.

Continue ahead through Cross Court to Broad Court. Here, with his father, lived Douglas Jerrold in 1816, whilst apprenticed to a printer.

On reaching Bow Street turn left to the Police Station and Courts, where so many notorious criminals have appeared.

Opposite the Police Courts is the Royal Opera House, Covent Garden. The first building was opened by John Rich (see Ramble No. 4) in December, 1733. Here in 1741 Handel first produced *The Messiah.* In 1792 this house was so much altered and enlarged as to be almost a new building. On Sept. 20, 1808, during the management of John Kemble, a disastrous fire occurred, in which lives were lost and Handel's organ and the manuscripts of Sheridan's comedies destroyed.

The third theatre was opened on September 10, 1809, but the enhanced prices charged gave rise to the celebrated O. P. (Old Prices) Riots, which were repeated for sixty-seven nights. In 1847 Italian Opera was performed here, but on March 5, 1856, the theatre suffered the fate of its predecessor.

A fourth theatre — the present building — designed specially for Italian opera by E. M. Barry (son of the architect of the Houses of Parliament) was opened in May, 1858. The most

striking feature of the exterior is the lofty Corinthian portico, with, on either side, statues by Flaxman and low reliefs by Flaxman and Rossi. These statues and reliefs are specially interesting as having been re-used from the previous building.

Lower down the street, where is now the Opera Hotel, stood the old Bow Street Police Court, where sat the blind magistrate, Sir John Fielding. Here Barnaby Rudge was charged and it was whilst staying here with his half-brother, Sir John Fielding, that Henry Fielding wrote *Tom Jones*.

In 1825 a new court was erected opposite, where is now an open part of the market, and it was in this court that the Artful Dodger of *Oliver Twist* was charged with picking pockets. Noah Claypole, on going to the court to see the Artful Dodger tried :

> found himself jostled among a crowd of people, chiefly women, . . . a dock for the prisoners on the left hand against the wall, a box for the witnesses in the middle, and a desk for the magistrates on the right ; the awful locality last named, being screened off by a partition which concealed the bench from the common gaze, and left the vulgar to imagine (if they could) the full majesty of justice.

Here, too, David Copperfield's little page, who stole Dora's watch and spent the proceeds in coach riding between London and Uxbridge, appeared at the conclusion of his fifteenth journey.

On the east side of Bow Street lived, from 1654 to 1656, Edmund Waller the poet, and Grinling

Gibbons the wood-carver, also lived on that side of the street from 1678 to 1721 at the sign of the 'King's Arms.' On the west side lived Dr. Radcliffe, the great physician, who offended so many people, including William III and Queen Anne, by his blunt outspeaking. The Radcliffe Infirmary and Observatory at Oxford were built with his bequests.

In a house then a few yards south of the Opera House lodged Peg Woffington, Charles Macklin, and David Garrick, 'keeping house' in turn, and here Johnson heard Garrick blame Peg for making tea 'as red as blood.'

At No. 21 Russell Street, on the corner of Bow Street, was the celebrated Will's Coffee House, a great resort of the wits. Macaulay gives us a picture:

> Under no roof was a greater variety of figures to be seen. There were earls in stars and garters, clergymen in cassocks and bands, pert Templars, sheepish lads from the Universities, translators and index-makers in ragged coats of frieze. The great press was to get near the chair where John Dryden sate. In winter that chair was always in the warmest nook by the fire; in summer it stood in the balcony. To bow to the Laureate, and to hear his opinion of Racine's latest tragedy, or of Bossu's treatise on epic poetry, was thought a privilege. A pinch from his snuff box was an honour sufficient to turn the head of a young enthusiast.

At the age of twelve, Pope got some friends to bring him here that he might see the great man.

Will's was Dryden's favourite haunt for thirty years before his death in 1701.

Mr. Owen, an ironmonger, was tenant of Nos. 20 and 21 in October, 1817, when Charles and Mary Lamb left the Temple (see Ramble No. 9) and took rooms on the first floor. Barry Cornwall states definitely that they lived over the corner shop, formerly Will's:

> Mary had not been here four and twenty hours before she saw a thief. She sits at the window working . . . and sees a concourse of people coming this way with a constable to conduct the solemnity.

No. 19 was Barker's the bookseller, where Lamb purchased the folio Beaumont and Fletcher, to which he refers in his essay on *Old China*. The volume is in the British Museum.

Two doors nearer the market (No. 17) stood another famous coffee-house—Tom's—a haunt of Johnson, Garrick, and Sir Joshua Reynolds. Beneath the coffee-room was the shop of Lewis, the bookseller and first publisher of Pope's *Essay on Criticism*. The actual house was pulled down about 1865.

No. 8, almost opposite Tom's, was the shop of Tom Davies, bookseller and actor, where, on May 16, 1763, Boswell, with fear and trembling, first met Dr. Johnson.

On this south side, 'two doors from Covent Garden,' was Button's Coffee House, established in 1713. After Dryden's death Addison trans-

ferred many regular frequenters of Will's to Button's. The latter had been a servant of the Countess of Warwick (whom Addison married in 1716), and whenever the Countess offended Addison he took the company away from Button's. The famous lion's head of the *Guardian*, with mouth open to receive literary contributions, was first placed here.

At the south-west corner of Russell Street is the Hummums Hotel. This is, however, a rebuilding (about 1890) of the New Hummums. The original Hummums of 'Peter Pindar'—a Turkish bath and afterwards a hotel—adjoined, but was pulled down about 1865 to allow of the extension of the market. It was at the old Hummums that the Finches of the Grove of *Great Expectations* used to meet 'to spend their money foolishly,' and here was seen the ghost of Parson Ford.*

Turning to our left we find in the corner of the market square the entrance to the Flower Market—a wonderful blaze of colour in the early morning. (*To see the whole market at its busiest, be there on a Tuesday, Thursday, or Saturday morning between five and eight o'clock.*)

Returning to the market square from the flowers we go westward. On our left—where now stands a red-brick market building, formerly the Foreign Fruit Market, and an open space—stood Tavistock Row. At No. 3 (on the east corner of

* See Boswell's *Life of Samuel Johnson.*

the footway to Tavistock Street) lived, in 1800, John Campbell, later Lord Chancellor. At No. 4 (on the west corner of the footway) died Charles Macklin, the actor, in 1797. In the attic of No. 13 Dr. Wolcot (Peter Pindar) did much of his writing.

The west side of the market is mainly occupied by St. Paul's Church. Hogarth's print of *Morning* shows the portico of the church, and in front of it Tom King's Coffee House—a shanty ' well-known to all gentlemen to whom beds are unknown '—named in burlesque imitation of the great coffee-houses of the neighbourhood.

Of the portico of the church Blomfield, in his *History of Renaissance Architecture,* says that it is ' one of the most impressive façades in London.' In front of the portico stood, at General Elections before the Reform Bill, the Westminster hustings. The portico figures as the scene of the first act of George Bernard Shaw's *Pygmalion.*

We now walk eastward through the central portion of the market. Note the tiny upper rooms. The old salesmen lived there over their shops. Great men have not hesitated to take advantage of its services. Edmund Burke the statesman wrote on September 10, 1771 :

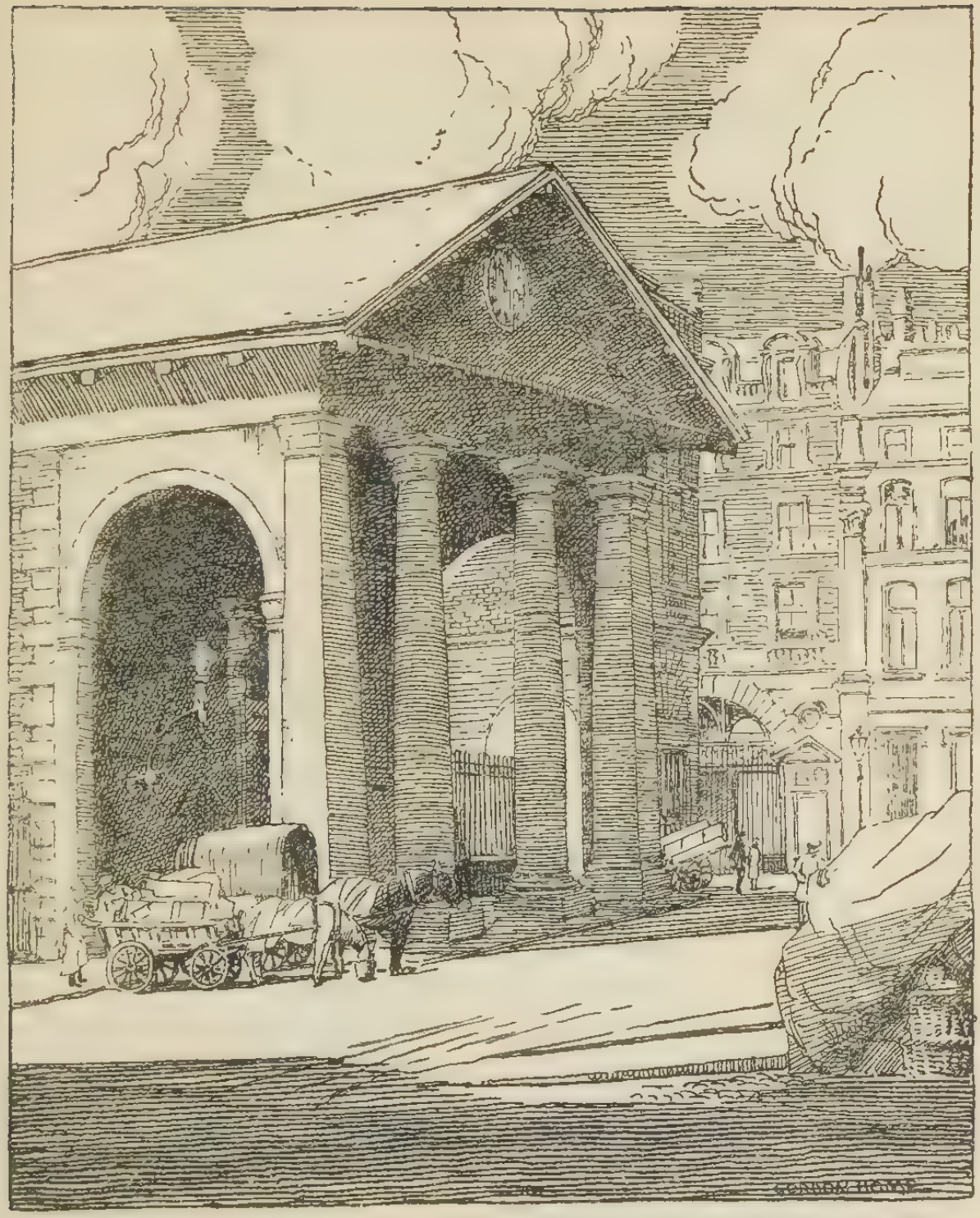
> My carrots last year were remarkably fine. I sold as much as brought fourteen pounds, and I am convinced that if I had understood Covent Garden Market so well last year as I do now, I should have sold the same weight for near thirty.

Covent Garden

At the far end of the market buildings we turn left and see ahead the Floral Hall—now the Foreign Fruit Market. Running along the north side of the market is an arcade—The Piazza. This was built by Inigo Jones about 1634, and originally covered the north—the Great Piazza—and east—the Little Piazza—sides of the market. The east side was destroyed by fire and never rebuilt. Of the north side, that west of James Street was rebuilt about 1880, so that this north-east corner is all of the original that remains.

In 1552 the *Convent* Garden—the garden of the abbey at Westminster—was granted to John, Earl of Bedford, and by the time of the Stuarts it had become the fashionable part of London. In 1631 Inigo Jones designed the square for Francis, Earl of Bedford. The market originated in a few stalls under the garden wall of Bedford House. In 1671 Charles II gave the rights of market to William, Earl of Bedford, in whose family they remained until 1918. Bedford House was taken down in 1704, Tavistock Row (see page 10) built along the site of the wall, and the market stalls moved into the central space. The present buildings were erected *c.* 1830, but they have been much altered.

In this north-east corner of the Piazza was the principal entrance to the first Covent Garden Theatre, and here, in the latter half of the eighteenth century, stood the Bedford Coffee



Specially drawn by] [*Gordon Home*

THE PORTICO OF ST. PAUL'S CHURCH

House, a haunt of Walpole, Fielding, Pope, Sheridan, Garrick, Foote, and other famous men. On two separate occasions the Beef Steak Club had their quarters here. Saturday was their great dining day, and no dish other than beef steak was allowed to appear.

To our left is the Tavistock Hotel. In 1754 Macklin, the actor, had opened coffee-rooms here, but, becoming bankrupt, he returned to the stage in 1755, and in 1756 the place was known as the Great Piazza Coffee Room.

West of the Piazza will be seen a fine building, now the home of the National Sporting Club. This house was built for Sir Kenelm Digby, naval commander, pamphleteer and inventor of a 'powder of sympathy' for the cure of wounds. It was afterwards altered or rebuilt for Admiral Russell (later Earl of Orford), who won the great naval victory of La Hogue in 1692 and who died here. The fine staircase was made of timber from the *Britannia*—100 guns—Russell's ship at La Hogue.

In 1774 the house was opened by David Low as the first *family* hotel in London. Afterwards it was taken over by Evans, sometime lessee of Covent Garden Theatre and the Cider Cellars (see page 19), who built at the back a large hall, with seating accommodation for 800, and the place grew to great fame as Evans's Supper Rooms. Thackeray brings Colonel Newcome and his son

Clive here. The hall covers the site of the cottage in which Fanny Kemble was born in 1809.

The thoroughfare ahead is King Street, built like so many of the streets around here about 1637. Among famous residents have been Quin the actor, who was born here in 1693 (he was a great rival of Garrick), and Dr. Arne, the composer.

On the south side of the street notice a public-house with the curious sign of the 'Essex Serpent.' Opposite are Stevens's Auction Rooms, once Hutchins's and earlier Paterson's. Dr. Johnson stood godfather to Paterson's youngest son. Here Charles Dibdin, remembered always for his sea-songs, started his *London Amusements*. No. 33 was, in 1805, the residence of Cooke, the actor. No. 35 was the first home of the Garrick Club, now in Garrick Street, and in a house on the site now occupied by No. 27 lived William Lenthall, Speaker of the House of Commons at the time when Charles I attempted to arrest the five members.

Towards the end of King Street is, on our left, Bedford Street. By No. 30 is an entrance to St. Paul's Churchyard, a pleasant, quiet, grass-covered space, into which we pass.

Horace Walpole says that the Earl of Bedford commissioned Inigo Jones to design for him a church, but not to go to great expense. It was to be little better than a barn. Inigo promised 'the handsomest barn in England.' The church was consecrated in 1638.

The building, of brick, was in 1788 encased in Portland stone, but on September 17, 1795, fire destroyed all of it with the exception of the walls and portico (see page 11). The fine painted ceiling, the stained glass, and the pictures, including one of Charles I by Sir Peter Lely, all went in the flames.

Thomas Hardwick restored the church on the plans and proportions of the original building. In 1872 his side galleries were cleared away, and in 1888 the casing of Portland stone was removed.

The simplicity of the interior bears out the story of the handsome barn.

Three points of interest are: (1) It was the first important Protestant church to be built in England; (2) it possessed the first long pendulum clock in Europe, the invention of Richard Harris in 1641; and (3) more celebrated people have been buried here than in any church in London, with the exception of St. Paul's Cathedral and Westminster Abbey.

Among the memorials in the church are (on the north wall) Turner's memorial to his parents, and tablets to Dr. Arne, the composer (which bears two bars from *Rule! Britannia*) and William Linley, the musician and father-in-law of Sheridan. On the south wall is a tablet to Macklin, the actor. It bears in low relief a pierced mask. Near by is a tablet to Sir Robert Strange, the engraver (d. 1792).

Others to be buried here were the notorious Robert Carr, Earl of Somerset and favourite of James I, in 1645; Sir Henry Herbert, the last Master of the Revels (see Ramble No. 4), in 1673; Samuel Butler, the author of *Hudibras*, and Sir Percy Lely, the painter, in 1680; Dick Estcourt and Edward Kynaston, the actors, in 1712; William Wycherley, the dramatist, in 1715; Grinling Gibbons, the sculptor and carver, in 1721; Tom Davies, the bookseller and his wife, in 1785; Thomas Girtin, the father of the English school of water-colour painting, in 1802; and Dr. John Wolcot ('Peter Pindar'), in 1819.

Lady Mary Wortley Montague, the writer, was baptized here in 1689, and J. W. M. Turner, the artist, in 1775. The statue of Charles I at Charing Cross, supposed to have been broken up after his execution, was actually hidden in the vaults of St. Paul's Church.

From the churchyard will be noticed exits, north to King Street and south to Henrietta Street. We take the latter and walk westward toward Bedford Street. In the porch of Nos. 12 and 13 is a tablet stating that Turner was born there, but we shall pass the real site later (see page 19).

Residents of Henrietta Street include Sir Thomas Wentworth, first Earl of Strafford, in 1640; and Sir Robert Strange at the 'Golden Head,' where he died in 1774. Samuel Cooper, the

miniature painter, was here visited by Pepys on March 30, 1668, to arrange for his wife's portrait. At Rawthmell's Coffee House the Society of Arts (see Ramble No, 5) was founded in 1754. In the 'Castle Tavern' Richard Brinsley Sheridan, in 1772, fought a duel with Major Mathews, his rival for the hand of Miss Linley, whom Sheridan married in the following year. For some time Jane Austen lived in Henrietta Street, at the house of her brother. Offley's—noted for its thick chops—where 'there was once a fine collection of old boys to be seen round the circular table every night' (*Sketches by Boz*), was at No. 23.

Sheridan's father lived in a Bedford Street house facing Henrietta Street. Whyte, in his *Miscellanea Nova*, says that they were expecting Dr. Johnson to dinner and looking along Henrietta Street:

> I perceived him at a good distance, working along with a peculiar solemnity of deportment, and an awkward sort of measured step. . . . Upon every post, as he passed along, I could observe, he deliberately laid his hand; but missing one of them, when he had got at some distance he seemed suddenly to recollect himself, and immediately returning back, carefully performed the accustomed ceremony.

At No. 15 Bedford Street lived Lord Chief Justice Richardson (died 1635), and in this street Benjamin West, later President of the Royal Academy, painted his first picture in England.

At the corner of Chandos Street and Bedford

Street are the Civil Service Stores. In a house on the Chandos Street side next to the then corner one, Dickens, as a boy, fixed tops on pots of blacking.

Opposite Chandos Street is Maiden Lane. On the north side of this, at the far end of the narrow portion and almost opposite to Exchange Court, stood the house in which Joseph Mallord William Turner was born on St. George's Day, 1775. The entrance was in an archway guarded by an iron gate and leading into Hand Court (now gone). On the ground floor was his father's barber's shop, and above, looking out into the Lane, was Turner's bedroom, where he did much of his early painting. He afterwards took a house for himself in Hand Court, but during five years, whilst living with his father, he exhibited nearly sixty pictures.

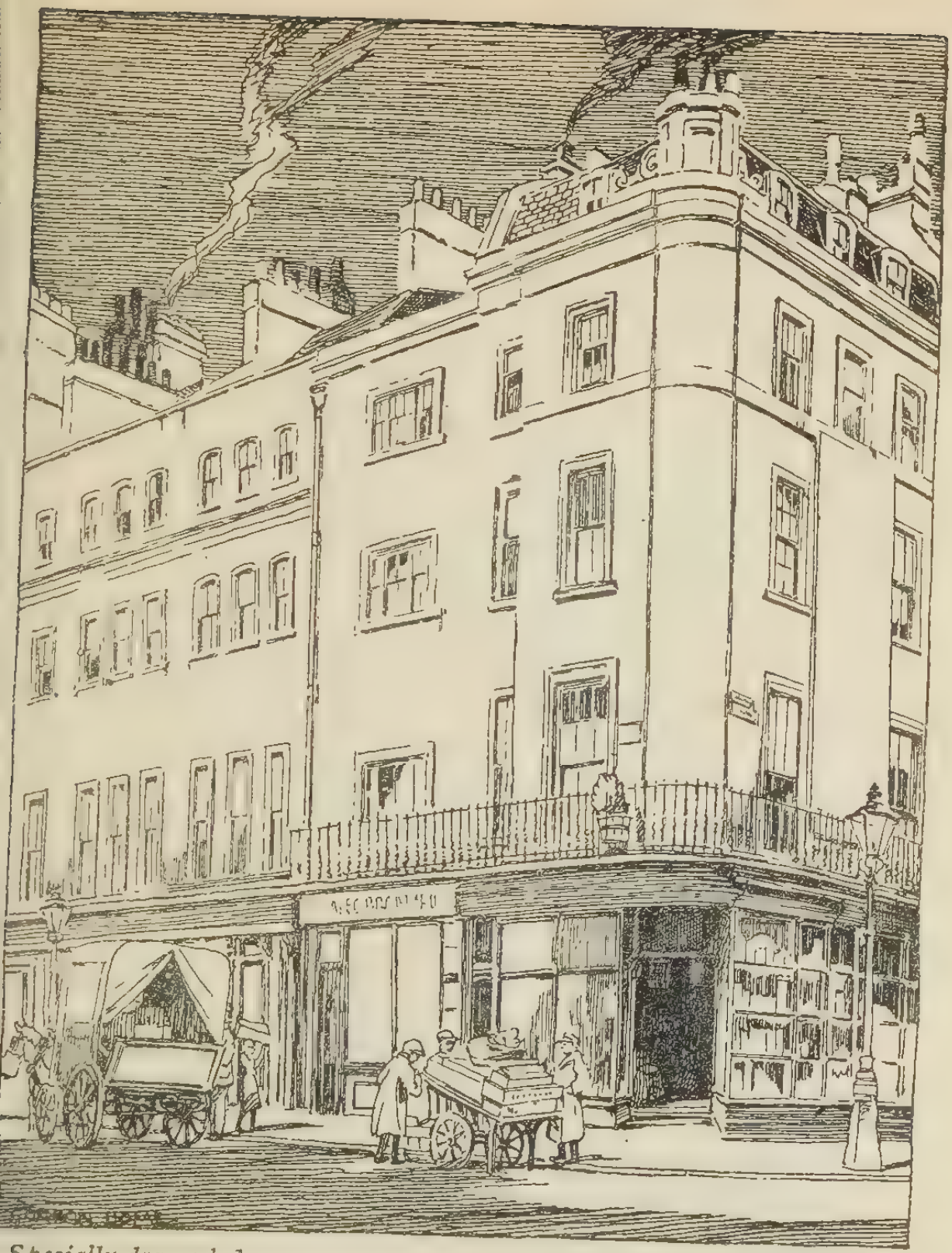
Opposite were the famous Cider Cellars, on the site now occupied by Messrs. Slater and the Church of the Great Sacrifice. Among frequenters of this noted tavern were Porson, the Greek scholar; Dr. Raine, headmaster of the Charterhouse; Lord Campbell, author of the *Lives of the Chancellors* (see page 11); Napoleon III before he became President of the French Republic; Disraeli, Dickens, Jerrold, Mark Lemon, and many contributors to *Fraser's Magazine* and *Punch*. The place figures in Thackeray's *Pendennis* as the Back Kitchen, and here Thackeray established the Fielding Club, because the company at the

Garrick was so dull and because of the impossibility of getting supper there after midnight.

Adjoining is the Royal entrance to the Adelphi Theatre, where that fine actor, William Terriss, was assassinated in 1897.

At No. 35 is Rule's, probably the most celebrated theatrical and literary restaurant in London. Established in 1799, it has numbered among its regular patrons such men as Irving, Toole and Terriss, Dickens, Jerrold, Albert Smith (in whose book, *The Adventures of Mr. Ledbury*, the 'Cider Cellars' figure), Leech, Mark Lemon, Wilkie Collins, and Sir Francis Burnand. The interior is a museum of theatrical and literary curiosities. Among the pictures is Sir J. Forbes Robertson's portrait of Mrs. Kendall, and among the old playbills is one announcing a charity performance of Lord Lytton's *Not So Bad as We Seem*, with Dickens, Jerrold, Knight, Lemon, Wilkie Collins, and Sir John Tenniel in the cast. Another shows Miss Ellen Terry's first appearance, on May 29, 1856, at the age of eight, as Mamillius in *A Winter's Tale*, at the old Princess' Theatre. It was on the first floor at Rule's that, whilst having lunch and dinner, Besant and Rice laid out the plan for *The Golden Butterfly*.

Just beyond the headquarters of the Homeland Association is the Bedford Head Hotel. Next door to the predecessor of the present building—on which side I do not know—Andrew Marvell



Specially drawn by] [*Gordon Home*

THE CORNER OF WELLINGTON AND YORK STREETS

In the corner house was the office of *All the Year Round*, and in the house behind the lamp-post on the left De Quincey wrote *The Confessions of an Opium-Eater*.

was living on the second floor when Lord Danby came with a bribe from the King. Marvell refused the bribe, although, it is said, he was dining off the remains of a mutton bone at the moment and had to borrow a guinea from a friend immediately afterwards.

Two doors from Marvell's home later lodged Voltaire, at the sign of the 'White Peruque,' in 1727. Here he wrote in English his essay on the Civil Wars of France.

On the south side of Maiden Lane is the Roman Catholic church of Corpus Christi. The eastern end of the church buildings stand upon the site of the laboratory of Godfrey & Cooke (see page 23), where Godfrey carried out experiments for Sir Robert Boyle, the chemist. The church itself figures in Temple Thurston's novel, *The Greatest Wish in the World*. At the sign of the 'Hand and Pen,' in Maiden Lane, the famous Daffy's Elixir was first regularly sold in London.

At the eastern end of Maiden Lane is Southampton Street, traversing the site of the old Bedford House. Here stood the noted 'Bedford Head' tavern of the early eighteenth century. As its back entrance was from Denmark Court (now Exeter Street), it possibly stood on part of the site now occupied by Messrs. George Newnes, Ltd. At No. 11 (since rebuilt) died, in 1795, Thomas Linley, the composer and director of music at Drury Lane from 1776 to 1781. No. 31 (on the

site of part of Messrs. Weldon's corner premises) was, from about 1680 to 1860, the home of Godfrey & Cooke, and at the time of its demolition it was the oldest chemist's shop in London.

Just to the north of Maiden Lane is No. 27, where lived David Garrick from 1749 or 1750 to 1772, when he was at the height of his fame. Other famous inhabitants of Southampton Street include Colley Cibber, the actor and dramatist, who was born there in 1671; Mrs. Oldfield, the actress; Dick Estcourt, the actor; and Sir W. S. Gilbert, who was born on November 18, 1836, at No. 17, which stood on the east side about midway between Tavistock Street and the market square.

Tavistock Street no longer contains the fashionable shops for which it was once famous, but it has at least one fine building, namely, that designed by Sir Edwin Lutyens for *Country Life*. Dickensians will remember that Mr. Minns, in *Sketches by Boz*:

> occupied a first floor in Tavistock Street, Covent Garden, where he had resided for twenty years, having been in the habit of quarrelling with his landlord the whole time: regularly giving notice of his intention to quit on the first day of every quarter, and as regularly countermanding it on the second.

At the far end of Tavistock Street is Wellington Street. The part to our left (then Charles Street) was built about 1637, but that to our right was not cut until about 1830. At No. 26, on the corner

of York Street, was the office of *All the Year Round*, and Dickens himself had chambers here in the latter part of his life. The upper part of the house has been little altered. Lower down Wellington Street, almost opposite the Lyceum Theatre, was the office of *Household Words*, but this has been rebuilt.

Colley Cibber was living at No. 3 Charles Street (then the third house on the west side north of Tavistock Street) when, in 1740, he wrote his *Apology for the Life of Colley Cibber, Comedian.* At No. 4 lived Barton Booth, the actor (d. 1733).

Across Wellington Street is York Street, where Mrs. Pritchard, the actress, was living in 1756. Elliston, when lessee of Drury Lane (see page 4), resided at No. 5. At No. 4 De Quincey wrote *The Confessions of an Opium Eater*, and it was at Nos. 4 and 5 that Henry George Bohn, the pioneer of cheap reprints of good literature, conducted his business from 1835 to 1866.

Ahead of us is Catherine Street and a few steps to the right bring us back to our starting point.

An Index to Literary and Historical References

Adelphi Theatre, xii. 20.
Ainger, Canon, ix. 18.
Albert Bridge, x. 8.
Alleyn, Edward, vii. 15.
All Hallows Barking Church, xi. 6, 16.
All Hallows Church, viii. 7.
All The Year Round, xii. 24.
Anne of Cleeves, x. 8.
Apollo Club, ix. 2.
Arne, Dr., xii. 15.
Ashburnham, Hon. William, x. 15.
Austen, Jane, xii. 18.

Baddeley, Robert, xii. 5.
Bankend, vii. 7.
Bankside, vii. 18.
Barber, Margaret Fairless, x. 10.
Barclay, David, vii. 9.
Barham, Rev. R. H., viii. 4.
Barnaby Rudge, xii. 7.
Barry, E. M., xii. 6.
Bartholomew Fair, vii. 17.
Battersea Bridge, x. 9.
Baynard's Castle, xi. 7.
Bear Garden, The, vii. 11, 15.
Beaufort House, x. 11.
Beaufort Street, x. 11.
Becket, Thomas, viii. 18, 20
Bedford Coffee House, xii. 14.
Bedford Street, xii. 15.
Beef Steak Club, xii. 14.
Bencher's Garden, ix. 21.
Billingsgate, xi. 6.
Bird in Hand Court, viii. 12.
Blackfriars, xi. 8.
Blackstone, William, ix. 11.
Bleak House, x. 2, xii. 2.
Blue Boar Court, viii. 5.
Bohn, H. G., xii. 24.
Booth, Barton, xii. 24.
Borough Market, vii. 2.
Boswell, James, vii. 9, viii. 17, ix. 12, xii. 9.
Botanical Garden, x. 4, 21.
Bow Lane, viii. 7.
Bow Street, xii. 6.
Boydell, Thomas, viii. 20.
Boyle, Sir Robert, xii. 22.
Bread Street, viii. 6.
Brick Court, ix. 4, 10.
Bridewell Palace, xi. 8.
Broad Court, xii. 6.
Brunel, Sir Marc, x. 10.
Bucklersbury, viii. 15.
Bun House Place, x. 1.
Bunyan, John, vii. 24.
Burke, Edmund, xii. 11.
Button's Coffee House, xii. 9.

Camden, William, viii. 4.
Cane Bottomed Chair, The, ix. 24.
Cannon Street, xi. 16.
Cardinal Cap Alley, vii. 19.
Carlyle, Mrs., x. 20.
Carlyle, Thomas, x. 8, 20.
Carron Wharf, xi. 8.

Catherine Street, xii. 2.
Chandos Street, xii. 18.
Chapel Place, viii. 17.
Charles I, xii. 15.
Charles II, x. 18, 22, xii. 12.
Chaucer, Geoffrey, viii. 1, 5.
Cheapside, viii. 1, xi. 16, 17.
Cheapside Standard, viii. 21.
Chelsea Bridge Road, x. 2.
Chelsea Bun House, x. 1.
Chelsea Hospital, x. 2, 3, 22.
Chelsea Old Church, x. 9, 14.
Chelsea Suspension Bridge, x. 2.
Cheyne, Lord, x. 4.
Cheyne Row, x. 20.
Cheyne Walk, x. 4, 8.
Christ's Hospital, xi. 15.
Church Street, x. 18.
Cibber, Colley, xii. 23, 24.
Cider Cellars, xii. 19.
Civil War, The, vii. 4.
Clarke, Sir Edward, ix. 10.
Clayton, Sir Robert, viii. 18.
Clifford's Inn, xi. 10.
Clink Street, vii. 2.
Cloisters, The Temple, ix. 12.
Cobden, Richard, viii. 5.
Cock Lane, xi. 11.
Coke, Sir Edward, ix. 21.
Coke's Tale, The, viii. 1.
Coleman Street, xi. 15.
Colet, Dr. John, viii. 4.
Confessions of an Opium Eater, xii. 24.
Cooper, Samuel, xii. 18.
Corpus Christi Church, xii. 22.
Cornhill, xi. 16.
Coryat's Crudities, viii. 8.
Coryat, Thomas, viii. 8.
Courtney, Lord, of Penwith, x. 7.
Cowper, William, viii. 5, ix. 11.
Crane Court, xi. 23.
Cripplegate, xi. 15.
Crown Court, xii. 5.
Crosby Hall, x. 12.
Crosby, Sir John, x. 13.
Crown Office Row, ix. 22.
Custom House, xi. 6.

Danvers, Sir John, x. 12.
Danvers Street, x. 11.
David Copperfield, xii. 7.
Day, Thomas, ix. 17.
Defoe, Daniel, viii. 14.
De Quincey, Thomas, xii. 24.
Deserted Village, The, ix. 10.
Devil Tavern, ix. 2.
Devereux Court, ix, 8.
Dibdin, Charles, xii. 15.
Dickens, Charles, xii. 19, 20, 24.
Dilley's Bookshop, viii. 17.
Digby, Sir Kenelm, xii. 14.
Dominicetti, Dr., x. 6.
Drury Lane Theatre, xii. 2.
Dryden, John, xii. 9.
Duke of York's Headquarters, x. 23.
Dyce, William, x. 6.

East Harding Street, xi. 10.
East India House, xi. 15.
Edward III, viii. 10.
Eleanor Cross, The, viii. 6.
Eliot, George, x. 6.
Elizabeth, Queen, viii. 24.
Elliston, Robert William, xii. 4, 24.
Elm Court, ix. 24.
Emerson Street, vii. 18.
Essay on Criticism, xii. 9.
Essex Court, ix. 8.
Evan's Supper Rooms, xii. 14.

Fairless, Michael, x. 10.
Farrar's Buildings, ix. 12.

Fawkes, Guy, vii. 2.
Fenchurch Street, xi. 15.
Fetter Lane, xi. 9.
Fielding, Henry, ix. 11, xii. 7.
Fielding, John, xii. 7.
Fig Tree Court, ix. 24.
Fleet River, xi. 11.
Fleet Street, xi. 8, 23.
Floral Hall, xii. 12.
Flower Market, Covent Garden, xii. 10.
Foreign Fruit Market, xii. 10.
Fortune Theatre, xii. 5.
Foster Lane, viii. 23.
Fountain Court, ix. 5.
Fox, Sir Stephen, x. 22.
Franklin Row, x. 22.
Frederick the Great, x. 21.
Fredericks Place, viii. 18.
French Revolution, The, x. 21.
Friday Street, viii. 5, xi. 19.
Fuller's Rents, ix. 21.
Fuller, Thomas, viii. 7.

Garden Court, ix. 8.
Garrick Club, xii. 15.
Garrick, David, xii. 8, 14, 23.
Gaskell, Mrs., x. 10.
George II, x. 18, xii. 2.
Gibbons, Grinling, viii. 4, xii. 8.
Gilbert, Sir W. S., xii. 23.
Gilpin, John, viii. 5.
Glebe Place, x. 19.
Globe Playhouse, vii. 10, 11, 12.
Godliman Street, xi. 21.
Golden Butterfly, The, xii. 20.
Golden Hind, The, ix. 6.
Goldsmith, Oliver, vii. 19, ix. 4, 10, 14.
Good Natured Man, The, ix. 10.
Goss, Sir John, x. 6.
Great Conduit, The, viii. 14.
Great Expectations, xii. 10.
Great Plague, viii. 5.
Great Tower Street, xi. 16.
Greatest Wish in the World, The, xii. 22.
Gresham Street, viii. 22.
Grey, Lady Jane, viii. 14.
Guildhall, xi. 5, 18.
Gutter Lane, viii. 23.
Guy, Thomas, viii. 20.

Hall Court, ix. 4, 5.
Halsey, Edmund, vii. 8.
Hand Court, xii. 19.
Hand, Richard, x. 1.
Hardwick, Thomas, xii. 16.
Hare Court, ix. 13.
Haweis, Rev. H. W., x. 7.
Henrietta Street, xii. 17.
Henry VI, vii. 18.
Henry VIII, vii. 10, x. 11, 17.
Henslowe, Philip, vii. 14.
Herbert, Lord, viii. 4.
Heroes and Hero Worship, x. 21.
Herrick, Robert, viii. 1, 23.
Hicks, Sir Baptist, viii. 12.
Hillyars and the Burtons, The, x. 14.
Hodges, Dr. Nathaniel, viii. 5.
Holmes, Oliver W., x. 7.
Hood, Tom, viii. 17.
Honey Lane, viii. 21.
Honey Lane Market, viii. 21.
Hooker, Richard, ix. 16.
Hope Playhouse, vii. 17.
Horse Shoe Alley, vii. 12.
Household Words, xii. 24.
Hummums Hotel, xii. 10.
Humorous Lieutenant, The, xii. 2.
Hunt, Holman, x. 9.
Hunt, Leigh, x. 19.

Ingoldsby Legends, viii. 4.

Inner Temple Gardens, ix. 4.
Inner Temple Hall, xi. 8, 18.
Inner Temple Lane, xi. 8, 9, 12.
Inner Temple Library, ix. 20.
Ironmonger Lane, viii. 18.

James I, vii. 2.
James IV of Scotland, viii. 22.
James, Henry, x. 9.
James Street, xii. 12.
Jerrold, Douglas, xii. 6.
Jew's Row, x. 1.
John, Earl of Bedford, xii. 12.
John Inglesant, viii. 16.
Johnson, Dr. Samuel, vii. 7, viii. 17, ix. 12, x. 6, xii. 9, 15, 18.
Jones, Inigo, xii. 12, 15.
Jonson, Ben., vii. 17, viii. 7, ix. 2.
Justice Walk, x. 18.

Keats, John, viii. 7, 14.
Kemble, Fanny, xii. 15.
Kemble, John, xii. 4, 15.
Kingsley, Charles, x. 18.
Kingsley, Henry, x. 14, 18.
King's Bench Walk, xi. 9, 22.
King's Road, x. 18.
King Street, xii. 15.
Knightrider Street, xi. 20.

Lamb Building, xi. 8, 17.
Lamb, Charles, viii. 16, ix. 13, 21, 23, xii. 9.
Lawrence Street, x. 9.
Lawson, Cecil, x. 6.
Leland, John, viii. 4.
Lenthall, William, xii. 15.
Liberty of the Clink, vii. 3.
Light of the World, The, x. 9.
Lindsay House, x. 10.
Linley, Thomas, xii. 22.
Lister Institute, x. 2.
Little Conduit, The, viii. 24.
Little Dorrit, xii. 1.
Lombard Street, xi. 16.
London Bridge, xi. 6.
London Wall, xi. 15.
Lothbury, xi. 15.
Love Lane, vii. 20.
Low, David, xii. 14.
Lower Sloane Street, x. 1.
Ludgate Hill, xi. 17.

Macaulay, Thomas, xii. 8.
Macklin, Charles, xii. 8, 11, 14.
Maclise, Daniel, x. 6.
Maiden Lane, xii. 19.
Mansion House, xi. 16.
Mare Clausum, ix. 16.
Marlborough, Duke of, viii. 4.
Marlowe, Christopher, viii. 7.
Mark Lane, xi. 15.
Martlett Court, xii. 5.
Marvell, Andrew, xii. 20.
Master of the Temple, The, ix. 18.
Mercer's Chapel, viii. 18.
Mercer's Guild, viii. 18.
Mercer's Hall, viii. 18.
Meredith, George, x. 7, 10.
Mermaid Tavern, viii. 6.
Merry Wives of Windsor, vii. 16, viii. 16.
Messiah, The, xii. 6.
Middle Temple Hall, ix. 5.
Middle Temple Lane, ix. 2, 5.
Milk Street, viii. 21, xi. 20.
Milton, John, viii. 4, 7, 9.
Mincing Lane, xi. 15.
Miscellanea Nova, xii. 18.
Mitre Court, ix. 18.
Monteagle, Lord, vii. 2.
Monument, The, xi. 1.
Moorgate, xi. 15.
More, Sir Thomas, viii. 15, 21, x. 11.

Morgan, William de, x. 17, 20.
Moss Alley, vii. 19.
Murray, William, ix. 22.

National Sporting Club, xii. 14.
Neild, James, x. 6.
Neild, John C., x. 6.
New Court, viii. 8, ix. 8.
Newgate Street, xi. 17.
Nicholas Nickleby, ix. 7.

Oakley Street, x. 8.
O'Keeffe, John, xii. 5.
Old Bailey, xi. 17.
Old Change, vii. 2.
Old Jewry, viii. 18.
Old Mansion House, The, viii. 12, xi. 20.
Oliver Twist, xii. 7.
On First Looking Into Chapman's Homer, viii. 14.
O.P. Riots, xii. 6.
Opera Hotel, xii. 7.
Ordeal of Richard Feverel, x. 10.

Paper Buildings, ix. 22.
Paris Garden, vii. 3, 22.
Park Street, vii. 8, 10.
Parker, Dr. Joseph, viii. 17.
Parry, Serjeant, ix. 22.
Parsons, William, viii. 8.
Paterson, William, viii. 5.
Peel, Sir Robert, viii. 2.
Pendennis, xii. 19.
Pepys, Samuel, vii. 17, viii. 4, xii. 2.
Peter of Colechurch, viii. 18, xi. 7.
Petyt House, x. 18.
Petyt, William, x. 18.
Philippa, Queen, viii. 11.
Phillips, Augustine, vii. 12.
Physic Garden, Chelsea, x. 4, 21.
Piazza, The, xii. 12.
Pike Garden, vii. 19.
Pimlico Road, xi. 1.
Pindar, Peter, xii. 11, 17.
Plowden Buildings, ix. 4.
Pope, Alexander, xii. 8, 14.
Poultry, The, viii. 14.
Pudding Lane, xi. 2.
Pump Court, ix. 11.
Pye Corner, xi. 11.
Pygmalion, xii. 11.

Queenhithe, xi. 7.

Racquet Court, xi. 23.
Radcliffe, Dr. xii. 8.
Ranelagh Gardens, x. 1.
Rawthmell's Coffee House, xii. 18.
Reading, Lord, ix. 8.
Rejected Addresses, xii. 4.
Renan, J. E., x. 7.
Reverie of Poor Susan, viii. 22.
Rich, John, xii. 6.
Richardson, Lord Chief Justice, xii. 18.
Roadmender, The, x. 10.
Roper, Margaret, viii. 15, x. 16.
Rose Alley, vii. 13.
Rose Playhouse, vii. 11, 14.
Rossetti, Dante, G., x. 7.
Rossetti, William, x. 7.
Royal Exchange, viii. 4, xi. 5. 16.
Royal Hospital Road, x. 21.
Royal Opera House, xii. 6.
Rule's Restaurant, xii. 20.
Russell, Admiral, xii. 14.
Russell Street, xii. 5.

Saddler's Hall, viii. 23.

S. Augustine's Church, viii. 4.
St. Benet Sherehog, viii. 16.
St. Faith's Church, xi. 17.
St. Luke's Church, x. 14.
St. Magnus Church, xi. 6.
St. Mary Aldermanbury Church, xi. 23.
St. Mary le Bow Church, viii. 2, 9.
St. Mildred's Church, viii. 16.
St. Olave's Jewry Church, viii. 18.
St. Paul's Cathedral, xi. 5, 17, 18.
St. Paul's Church, Covent Garden, xii. 11, 15.
St. Paul's School, viii. 4.
St. Sepulchre's Church, xi. 11, 14.
St. Vedast Church, viii. 23.
Salter, James, x. 7.
School for Scandal, xii. 5.
Scott, Sir William, ix. 21.
Scottish National Church, xii. 5.
Selden, John, ix. 16, 23.
Seymour, Jane, x. 17.
Shakespeare, Edmund, vii. 2.
Shakespeare, William, vii. 16, viii. 7.
Sheridan, Richard, xii. 4, 12, 18.
She Stoops to Conquer, ix. 10.
Shoe Lane, xi. 11.
Sketches by Boz, xii. 18, 23.
Simpson's Restaurant, viii. 12.
Sloane Gardens, x. 1.
Sloane, Sir Hans, x. 1, 7.
Sloane Square, x. 24.
Smirke, Sir Sydney, ix. 18.
Soper Lane, viii. 12.
Southampton Street, xii. 22.
Southwark Bridge, vii. 12.
Southwark Cathedral, vii. 2.
Stoker, Bram, x. 8.
Stoney Street, vii. 6.
Strange, Sir Robert, xii. 17.
Sumner Street, vii. 24.
Swan Playhouse, vii. 22.
Swan Walk, x. 4, 21.
Swift, Dean, x. 1.
Swinburne, Algernon, x. 7.

Tale of a Tub, ix. 2.
Talfourd, Judge, ix. 24.
Tanfield Court, ix. 18.
Tavistock House, xii. 14.
Temple Church, ix. 14, x. 1, 8.
Temple Churchyard, ix. 13.
Ten Thousand a Year, ix. 22.
Terriss, William, xii. 20.
Thackeray, William, ix. 10, 23, xii. 14.
Thrale, Henry, vii. 10.
Thrale, Robert, vii. 9.
Three Cranes Wharf, xi. 7.
Throgmorton Street, xi. 15.
Thurlow, Lord Chancellor, ix. 24.
Tite Street, x. 4.
Tom Jones, xii. 7.
Tom's Coffee House, xii. 9.
Tower of London, xi. 6.
Tudor House, x. 7.
Turner, J. M. W., xii. 17, 19.
Turner, Sir William, viii. 12.
Twelfth Night, vii. 7, ix. 6.
Tyler, Wat, vii. 21.

Upper Cheyne Row, x. 19.
Union Street, x. 1.

Vaughan Williams, Lord Justice, ix. 22.
Voltaire, xii. 22.

Waller, Edmund, xii. 7.
Walpole, Horace, x. 3, 23, xii. 2, 3, 23.

Walpole House, x. 23.
Wedding, The, viii. 17.
Wesley, John, x. 17.
Wentworth, Sir Thomas, xii. 17.
West, Benjamin, xii. 18.
Whistler, James, x. 4, 10.
White House, The, x. 2.
Whitefield, George, x. 17.
Whittington, Richard, viii. 9.
Wilde, Oscar, x. 4.
Wilkes, John, viii. 17.
William, Earl of Bedford, xii. 12.
Williamson's Hotel, viii. 8.
Willow Street, vii. 22.
Will's Coffee House, xii. 8.
Winchester House, x. 8.
Winchester Yard, vii. 4.
Woffington, Peg, xii. 8.
Wolcot, Dr., xii. 11, 17.
Woodfall, H. S., x. 9.
Wood Street, viii. 6, 22, xi. 20.
Wood Street Compter, viii. 22.
World's End Passage, x. 10.
Wren, Sir C., vii. 20, xi. 1.
Ye Olde Watling Restaurant, viii. 7.
York Street, xii. 2, 24.
Zinzendorf, Count, x. 10.
Zoar Street, vii. 24.

P.R.
4080.

WOOLWICH
PUBLIC
LIBRARIES.

Uniform with this Volume

NEW RAMBLES IN OLD LONDON

FIRST SERIES

Containing :

AROUND FLEET STREET. By W. H. FAIRBAIRNS. From Blackfriars Bridge to the Temple by Bridewell, Apothecaries' Hall, the Fleet River, Ludgate, the Fleet Prison, Shoe Lane, the 'Cheshire Cheese,' St. Bride's Church, Salisbury Square, Alsatia, Prince Henry's Chamber, Child's Bank, St. Dunstan's Church, Fetter Lane, and Gough Square.

OVER THE WATER : A Ramble in Lambeth. By PRESCOTT ROW. Westminster Bridge, London County Hall, Pedlar's Acre, Astley's Amphitheatre, St. Thomas' Hospital, Archbishop's Park, the Horse-ferry, Lambeth Palace, Bethlehem Hospital ('Bedlam'), the 'Old Vic,' and the Shot Tower.

IN AND OUT OF SMITHFIELD. By H. M. BUCKINGHAM. St. Sepulchre's Church, Pie Corner, The Cock Lane Ghost, Smithfield, Bartholomew's Hospital, Bartholomew Fair, St. Bartholomew the Great, Postmen's Park, Charterhouse, Hicks' Hall, St. John's Gate and Church.

FROM CLEMENT DANES TO LINCOLN'S INN. By ELMAND EMNETH. By Clement's Inn, The Old Curiosity Shop, Lincoln's Inn Fields, Royal College of Surgeons' Museum, Whetstone Park, Soane Museum, The Turnstiles, Lincoln's Inn Hall and Library, The Old Hall and Chapel, and the Great Gateway.

ROUND ABOUT THE ADELPHI. By W. G. MORRIS. Northumberland House, Hungerford Market, York House and its Water Gate, Durham House, Adelphi Terrace and the Arches, Coutts' Bank, Kerr's Cottage, Royal Society of Arts, Ivy Bridge Lane, Salisbury House, Worcester House.

BY LONDON'S CITY WALLS. By WALTER E. GAWTHORP, F.S.A.Scot. The Story of London's Walls—Roman, Saxon, Norman, and Mediaeval. A ramble along the site occupied by the Walls from Blackfriars to the Tower. Where and how to see the various existing portions.

With Illustrations and Street Plans

THE HOMELAND

POCKET BOOKS

THE HOMELAND

POCKET BOOKS